

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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SATURDAY, JULY 14, 1877.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ZOOLOGICAL SOCIETY OF LONDON.

DAVIS LECTURES, 1877.

A Zoological Lecture will be given in the Society's Gardens in the Regent's Park, on THURSDAYS, at Five p.m.

Date.	Subject.	Lecturer.
1. Thursday, July 19	Birds of Prey.	R. B. Sharpe, Esq. F.Z.S.
2. " " 26	The Ornithorynchus.	Professor Garrod, F.R.S.

These Lectures will be free to Fellows of the Society and their Friends, and to other Visitors to the Gardens.

11, Hanover-square, London, W. P. L. SOLATER, Sec.

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This Society has been formed with the following Gentlemen on the Committee, and has for its object the Protection of Ancient Buildings both from direct destruction and from the falsification and confusion that come from their so-called Restoration. The co-operation of all lovers of art is earnestly requested. Any person willing to join the Society is requested to send his name and address to WILLIAM MORRIS, Honorary Secretary, 26, Queen-square, Bloomsbury, W.C.

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By order,

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The Emoluments of the Professorship will consist of a fixed Salary of 500l. per annum, and Fees payable by Students receiving instruction with a view to Indian Civil Service Appointments.

Candidates are requested to send their applications to the SECRETARY of the Academic Council on or before the 17th of October.

Further information can be obtained by reference to the REGISTRAR of the University.

Trinity College, Dublin, July 8th, 1877.

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ONE CHEMICAL SCHOLARSHIP of 50l., and THREE GENERAL of 15l. each, open to Women as well as Men, will be offered in OCTOBER NEXT.—For particulars, apply to EDWARD BROCK, Secretary.

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SATURDAY, JULY 14, 1877.

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LITERATURE

Recollections of Richard Cobden, M.P., and the Anti-Corn-Law League. By Henry Ashworth. (Cassell, Petter & Galpin.)

It seldom happens that thirty years after the conclusion of a great conflict, whether in the forum or the field, the majority of the chiefs who took part in it on one side still survive, while nearly all who led the opposite host have passed away. Such is the case, however, with regard to those who organized and led triumphantly the memorable movement for the free importation of food, and those who vainly strove to baffle it. Stanley, Graham, Peel, Bentinck, Buckingham, and, above all, the illustrious soldier who to the last lent the sanction of his name to the landed monopoly, have died; while Villiers, Bright, Milner Gibson, Ashworth, and many more, remain to witness the fruition of the promises of cheapness and plenty that when first made seemed almost too good to be true. The success of the policy contended for by the Anti-Corn-Law League, that the first necessities of life ought not to be taxed, has come to be admitted by all parties and classes amongst us; and the generation that has sprung up since the great fiscal revolution was accomplished finds it difficult to understand how laws to make bread always dear, and to exclude beef and mutton, butter and cheese from our markets, could ever have been passed, or could, when impugned, have for years been seriously defended, and defended not merely by the bigotry of blockheads, but by those who were called the shrewdest and most sagacious statesmen of their day, Whig as well as Tory, as part and parcel of an established system, which it would be idle to attempt to change. Yet it took all the zeal, energy, and talent of many gifted men banded together in a species of social crusade to drive their powerful opponents from seemingly impregnable outworks; and even at the last the citadel of corn was only forced to surrender by absolute famine. It is natural that one of the earliest and most earnest of the privy councillors of Free Trade should wish to place on record clearly and accurately how it all came to pass, and to associate in the memory of his family and friends the recollection of his own name with that of the most distinguished of the patriotic group, who by their good words and good deeds made themselves most notable in their day. Demagogues no doubt they were;

and Cobden, conspicuous for a season above them all, was a leader of the people. But as Mr. Ashworth shows, though he does not say so in so many words, there never was a demagogue so free from the faults and vices of what usually passes under the name of demagoguism. The son of the Dunford farmer was by nature the most single-minded, practical, and truthful of men, full of sympathy with the feelings and interests of his own class in life, and equally incapable of effecting hail-fellowship with those below and those above him. Without imagination, sentimentalism, or wit, but full of enthusiasm for steady progress and persistency in contending for justice, there never was so matter-of-fact an orator, or one who stuck so closely to his text; and there never was a politician who refrained so uniformly from flattering the prejudices of the many or the few. He was, in short, the incarnation of good sense and outspoken right-mindedness. Without being a Quaker, he was specially valued and trusted by the energetic members of that connexion, and he was often heard to say that there were no people, when they took a cause in hand, who did so much for it as the Quakers. In simplicity of tastes, manners, and opinions he was, in fact, almost one of them; and throughout his whole career the best men of their body were found constantly by his side. When, late in life, he was casually thrown into a different social atmosphere he mutely shrank from its unrealities, which perplexed rather than amused or pleased him.

The story of his early career as a calico-printer in Lancashire is well known, and how he was early diverted from the routine of private acquisition to the more exciting objects of public life. He probably never cared sufficiently for money to become a rich man. Generous and confiding, he had the tendency to be at all times speculative and sanguine; and it is no secret that during the six years spent in agitation for the repeal of the Corn Laws his business materially declined, and his resources were thereby crippled. But he lived at all times inexpensively, and upon caprice or pleasure squandered nothing: and elections, which have been the ruin of so many political men, were never suffered to be to him the cause of embarrassment or anxiety. To say that he was without ambition would be absurd. He had his aspirations after prominence, influence, and fame. Why not? His true praise is that he sought to gratify these longings only by doing essential service to his country and his kind; and assuredly his reward was with him.

We cannot accept all the historical statements in Mr. Ashworth's *Recollections* as accurate, or all his inferences as logically just. His account of the origin of the Corn Law in 1815 we take to be thoroughly erroneous:—

"The army and navy were, during that struggle [the war with France], largely provisioned from home, and as we had a series of bad harvests, and as the war had cut off all our supplies of grain from abroad, the scarcity and dearth of food bordered upon a state of famine. . . . In 1801, wheat was 115s. 11d. per quarter; from 1801 to 1818, the price averaged 84s.; whilst in the twenty years ending 1874, it averaged only 52s. per quarter. . . . As soon as the war was over, and our ports were opened for the reception of foreign grain, prices came down rapidly. Then the landlords took alarm, and appealed to Parliament to

resist the importation of foreign grain, which they asserted would be the ruin of the English farmers. . . . Hence a Parliament composed mostly of landlords proceeded in 1815 to enact the Corn Law. . . . The discussions in Parliament on this question made a great impression. . . . By many thoughtful and patriotic people this law was viewed with intense dislike. . . . The people of London became riotous, and the walls were chalked with invectives, such as 'Bread or Blood,' &c. . . . A loaf steeped in blood was placed on Carlton House (now the Tory Club House). . . . At Lord Eldon's house the iron railings were torn up, whilst every pane of glass and many articles of furniture were broken and destroyed, and it was facetiously remarked that at last his lordship kept open house. The military were called out, and two persons were killed; the Houses of Parliament were guarded by soldiers, and, indeed, the whole of London appeared to be in possession of the army."

It is hardly worth while pointing out how important facts are here entangled with misconceptions and mistakes, partly, at least, ascribable, we fear, to sectional prejudices, of whose misleading influence the venerable author of the present volume is doubtless unconscious. His religious animosity to the profession of arms seems to blind him to the fact that corn was frequently higher in price during years of peace than those of war, to which, without regard to contributory incidents, he ascribes an inevitable and invariable enhancement. In 1801 wheat was 119s. per quarter, while in 1804, after war had broken out afresh, it was but 62s., and in 1814 it was but 74s. Equally inaccurate is it to assert that during that wasteful and sanguinary decade England was inaccessible to supplies of grain from the Baltic, the Euxine, and the Mediterranean. It is notorious that the Continental System of Napoleon was everywhere evaded with impunity, and that after Copenhagen and Trafalgar our fleets swept the seas. It was, indeed, the boast of the war-party that during that period England became the great *entrepôt* and clearing-house of Christendom. There was no lack of trade or enterprise, but the profligate expenditure, due partly to blundering and partly to jobbing, and the facilities afforded by an inflated currency, raised the price of every article of produce, bread not excepted; and when the revulsion came the landed interest, having the two Houses of Parliament in their hands, had the folly and meanness to attempt by law to keep up rents by a delusive promise to the farmers that they could keep up the prices of agricultural produce by law. But the idea that the general cost of bread and beef was doubled by reason of the number of soldiers and sailors we had to feed abroad instead of at home, is not more correct than the assertion that the palace where the Prince Regent dwelt is now the Tory Club-house in Pall Mall,—neither the site nor the character of the two buildings being identical, not a stick nor a stone of the two being the same. We think it very likely that a similar onesidedness of view may have betrayed the excellent men who combined for the overthrow of the Corn Law, in 1840, to overstate their case in conference with such adepts in the art and mystery of statistics as Sir James Graham and Sir Robert Peel. Even in the not very impartial narratives of such interviews that are cited by Mr. Ashworth, one cannot help perceiving sometimes that, had the issue depended on superior dexterity in the marshal-

ling of figures, and the plausible use of imputations and motives, the controversy might have lasted for a good while longer. The Premier was sometimes supercilious, the Home Secretary often insolent, but members of the Manchester deputations were, by their own showing, occasionally reckless and rude. They would admit nothing good or useful in Peel's first great amendment of the tariff; nothing restorative or courageous in his providing for the whole deficit left by his predecessors, by direct taxation of the classes which had brought him into power. In the course of three years his policy of comprehensive emendations and concessions (including the admission duty free of cattle, flour, cheese, butter, &c.), and his sweeping away of 750 articles from the Customs list altogether, had rallied the circulation in the heart of industry, and revived the energies of trade. Then came a second measure of tariff reform equally notable and useful; but neither is the value of this admitted by our author in anything like a spirit of fair appreciation. Even now he can only see the question in the light in which the League at the time saw it, namely, as a danger to the success of their one great object, the total and immediate repeal of all duties on corn; and putting ourselves back two-and-thirty years, and sympathizing with them heartily in the wisdom and worth of their endeavour, we cannot but be struck with the sagacity and daring of their leader in the course which he resolutely followed during the latter days of the agitation. Discarding party shibboleths and semblances, he applied the whole power of his practical mind to dissociating everywhere the tenant farmers from the proprietors of the soil, so far as their interests in the Corn Law were concerned. Again and again he sought, and never sought in vain, a hearing from an agricultural audience in the county towns, not to ask them to give up some of their profits, which he admitted were already too small for the benefit of the shopkeeper or manufacturer, but to waken them from the delusion in which they had suicidally lain too long, that the Corn Law was for their benefit. Intimately acquainted with the hardships and difficulties of their position, he probed their feelings to the quick when he asked, were they prospering under the existing system? were they not compelled to pay rents valued on the scale of prices promised in the statute? and did they not constantly find themselves miserably disappointed in the price they were taught to expect. His speech at a county meeting held at Oxford, on the 13th of September, 1843, is the happiest specimen, perhaps, of his tact and temerity in this mode of pleading:—

"We have met here to-day to discuss the effect of the Corn Law on the tenant farmer and the farm labourer. We have not met to consider the law as it affects the landlord and landowner. We are not here to consider whether they benefit by it, for, if necessary, I will at once concede that they do. Neither have we met to consider it as it affects the interests of the tithe-owner in raising the price of corn, for, if necessary, I will also concede that it does that. Nor are we met to consider it as it affects land valuers or land agents, who are interested in the frequent changes of tenants; nor as it affects the legal gentlemen who are the agents of great landowners. All these I know it affects beneficially; but what we are to consider is, how it affects the farmers who employ their capital and their talent in cultivating the

land, and who can have no interest in raising the price of bread; and also how it affects the interests of the farm labourers, who, getting wages for their labour, can have no interest in raising the prices of bread, and of those necessities of life which they and their families consume in such large proportions. Now, as I see before me so large a proportion of *bond fide* farmers (A cry of 'No, no'; but I say 'Yes, yes'; for where did those men below borrow their blushing faces and sunburnt brows, but in their corn-fields? As I see before me so large a proportion of *bond fide* farmers, I wish to put myself perfectly straight with them. Don't you suppose that I come here to deprive you of protection? for I come here to show you that what you consider protection is no protection. I ask you to regard my arguments as if you were honest jurymen, setting aside prejudice, and acting perfectly impartially. Now, my first proposition is this, that if the Corn Law raises the price of corn, rents rise in proportion to price. Is not that, let me ask, the regular course? Does not the land valuer always value you according to the price of corn at the time when you take a farm? Corn may be at one price, it may be at another, but is not this always the case? Well, then, if this be the case, my next proposition is, that the Corn Law has promised the farmer prices which it has never realized. I say that it has cheated the farmers for twenty-seven years, and that it has led the farmers to expect prices which they have never obtained. Now what is the fact? In 1814 witnesses before a Committee of the House of Commons stated that the land could not be cultivated unless there was a price of 80s. a quarter for wheat. The law of 1815 recognized that price. If there is any man here who remembers that period, let me ask him, was it not the universal belief that the law of 1815 would secure 80s. a quarter for wheat? And what was the price of wheat in 1822, seven years afterwards? Why, only 42s. a quarter. (Cheers.) In 1822 the agricultural distress was universal. In a single Norwich newspaper of that period there were no less than 120 advertisements of sales of farming stock. Well, what did you do? The tenants went and asked, for what? Why, for another Act of Parliament! (A laugh.) They had an act giving them a nominal price of 80s. a quarter; so they asked for another act. Well, more committees sat, more witnesses were examined, and, after five or six years, another act was given you, involving that perfection of wisdom, the sliding scale. (Renewed laughter.) That sliding scale was to secure you, not only high prices, but steady prices. In 1828 the sliding scale passed, and you were to have 64s. a quarter for your wheat. Well, you took the sliding scale, and in 1835 wheat was down to 39s. 4d.; and there may be many here who remember it being sold in Oxford market that year at 35s. (Cheers.) Well, you'd have thought the farmers had had enough of protection after this. But, no! the Parliament of 1841 was dissolved. The 'farmers' friends' came down to the hustings, and the sillier a man was, the greater the promises he made you, so much the more did you farmers throw up your caps for him. (A laugh.) Yes, there's not a farmer here who won't confess it; he'll hang down his head, like that man there, but he'll confess it nevertheless. (More laughter.) Well, I heard your 'friends' propose their last Corn Law. Sir Robert Peel brought it forward, and he said he would give you, as far as legislation could secure it, a price ranging from 54s. to 58s. a quarter for your corn. Well, in less than eighteen months after he had made that promise, what were the prices of wheat? From 46s. to 47s. a quarter,—10s. less than had been promised to the farmer only twelve months before! I say, therefore, that those legislative acts have never realized to the farmer what they promised; and I say, further, that Acts of Parliament never can give you high prices. (Hear, hear.) The farmers have taken farms on the strength of these acts, and they have been ruined because they could not pay the rents for which they had taken them; and it is because these acts have ruined you that I am here to-day to denounce what is called legislative protection."

When nearly all the towns, and many of the chief counties had publicly discussed the policy of abolition, London, the last to move, began to debate it in an imposing fashion at Covent Garden Theatre. The meetings there, without the forms of delegation, were truly representative of the national mind and will. In 1844, O'Connell, while awaiting his sentence of imprisonment for talking Repeal of the Union, came forward to offer the aid of the people of Ireland in abrogating the Corn Law, which had done them no real good, though they lived, or rather starved, by agriculture: and it is impossible even now to read his speech on the occasion without being struck by the great ability and marvellous eloquence of the man.

While the Conservative minister was losing his hold over the zealots of his party by his concessions to Catholics in Ireland and refusal to concede anything to non-Intrusionists in Scotland, the League had "become a great fact." Cobden was by all regarded as its chief and soul; and when Sir Robert Peel declared his own conversion to be mainly due to the force of his arguments, the uninitiated millions, who felt towards him a real sense of gratitude, rushed to the conclusion that he was about to be their representative in the next administration. Without professing or pretending to be a party man, he lent his aid in the memorable combination of free trade Liberals and resentful Protectionists by which the Tory Government was overthrown. But on the morrow parties resolved themselves into their separate elements. Monopoly was slain; the League was about to expire; and in the eyes of Whigs born to rule by right divine the self-educated manufacturer who sat for Stockport was nobody in particular. Cobden would have been more or less than man if he had not felt keenly the contrast of aristocratic exclusion and the generous acknowledgment which he received from the mercantile community he had so effectually served; and who, during his absence on the Continent in the autumn of 1846, subscribed for him a tribute of 70,000*l.*

How far admission to official life at the conclusion of the Corn-Law campaign might have tended to modify his subsequent disposition it were vain to surmise. Unfortunately for the credit of the Liberal party, the churlishness of caste refused him in 1846 a seat in the Cabinet which he had so richly earned; he declined, with something like disdain, to accept subordinate office. It was not until twelve years later that a suitable place in the administration was placed at his disposal; but under Lord Palmerston he felt that he could not with consistency hold office, and consequently he declined. In 1859, he undertook the negotiation of a new commercial treaty with France, and after months of arduous labour it was brought to a successful conclusion, greatly to the benefit of both countries. Some recognition it was thought should be made of his services; and he was told that a baronetcy was at his option, or a permanent post in the Civil Service if he would relinquish his seat in Parliament. Title was not in his way, and after spending twenty years at Westminster he did not choose to give up his seat.

Mr. Ashworth publishes, for the first time, a list of the contributions to the supplemental

fund of 40,000*l.*, privately raised among a few of his more opulent friends to relieve him from the pressure of pecuniary embarrassment caused by losses in American railways.

Mr. Ashworth says nothing of the course pursued in Parliament by Mr. Cobden from the time he was elected for the West Riding of Yorkshire in 1847 until he lost his seat at the dissolution on the China question ten years afterwards. On many points he took a course independent of party, more especially as regarded foreign affairs. He was continually opposed to what he deemed the aggressive and intermeddling policy of Lord Palmerston; but his sympathy for Hungary and friendship for Kossuth led him to modify some of the opinions he had expressed concerning Russia in the first political pamphlet published by him; and his maturer views regarding Muscovite power were certainly less lenient to its political faults than those of "A Manchester Manufacturer."

The Chapel of St. Peter ad Vincula in the Tower of London. By Doyno C. Bell, F.S.A. (Murray.)

In this interesting volume Mr. Doyno C. Bell has brought together a valuable series of "notices of historic persons" who have been buried in the little chapel attached to the Tower of London, locally known as the Chapel of St. Peter ad Vincula. Not inaptly did Macaulay describe it when he wrote:—

"In truth there is no sadder spot on earth than this little cemetery. Death is there associated with whatever is darkest in human nature and in human destiny; with the savage triumph of implacable enemies, with the inconstancy, the ingratitude, the cowardice of friends, with all the miseries of fallen greatness and of blighted fame. Thither have been carried through successive ages by the rude hands of gaolers, without one mourner following, the bleeding relics of men who have been the captains of armies, the leaders of parties, the oracles of senates, and the ornaments of courts."

These are the personages whose short stay within the walls of the Tower is chronicled by Mr. Bell. He has taken up the work as a labour of love, and he has evidently spared no pains to render his history as full and as accurate as possible. Commencing with a short account of the Chapel, he succinctly narrates the restorations which were made there last year, during which it was thought necessary to excavate the floor of the chancel, and to remove the bodies there buried. This, however, was done in the presence of a committee of five or six persons, officially connected with the Tower, of whom Mr. Bell was one. These excavations brought to light the remains of many persons famous in English history, those of Queen Anne Boleyn, the Protector Somerset, John Dudley, Duke of Northumberland, and James Duke of Monmouth having been apparently correctly identified. The bones of Queen Anne Boleyn agreed well with the published descriptions of her; her delicate hands and feet, her "lyttel neck," and her graceful bearing and carriage. These various remains were all separately placed in thick leaden coffers and reburied in the chancel where they had been found.

After two chapters on the various monuments in the Chapel, which are all copied, and the old burial Register, commencing in 1551, from which annotated extracts are given, Mr.

Bell proceeds with the main object of his work. This, to quote his own words, is

"to give accounts of the arrest and committal to the Tower of those persons named in the list (that of the most remarkable persons buried in the Chapel, thirty-four in all), any incidents of their imprisonment, and a short notice of their trial, and, lastly, an account of their death and burial; the information being gathered, as far as possible, from the works, and [given] in the words, of contemporary writers or other authors of trustworthy authority."

The promise of the work has been well carried out, and the thirty-four biographies it contains are rendered very interesting reading from the various letters, narrative descriptions, &c., which are given exactly as they were penned. Much scattered information is here brought together and rendered generally accessible, so that trouble and labour will be saved to those who have occasion to seek for details of the trial and death of any one who has suffered and been buried in the Tower. To those who may desire more detailed information, the various references given in the foot-notes, showing where such information may be found, will be of great value. One could have wished that the manuscript treasures of the Record Office and the British Museum, &c., had been utilized, so as to add to the already published accounts of these State criminals; but Mr. Bell is probably correct in believing that had he attempted to work these original sources, his work would have been never ending, and his volume would have swelled to many times its present size. As it is, he has been judicious in the selection of his authorities, and has been most careful to acknowledge his indebtedness in every case, and to give chapter and verse for every reference, by which his book gains much in antiquarian value. The following list of persons of whom good biographies are given shows the wide range of Mr. Bell's labours:—Sir Thomas More; Queen Anne Boleyn; Thomas Cromwell, Earl of Essex; Queen Katherine Howard; Edward Seymour, Duke of Somerset; John Dudley, Duke of Northumberland; Lord Guildford Dudley; Lady Jane Grey; Thomas Howard, Duke of Norfolk; the Earl of Essex; James Duke of Monmouth; Lord Balmerino, Lord Lovat, and the Earl of Kilmarnock, &c. The three latter, who were executed in 1746, were the last who suffered death by beheading in England.

In a short Appendix Mr. Bell gives an account of the well-known "Baga de Secretis," which, when examined in 1841, was found to contain the official records of many of the State Trials which, it was believed, had been suppressed and destroyed. Amongst these are full accounts of the trial of Queen Anne Boleyn in 1536; Queen Katherine Howard, 1541; the Duke of Somerset, 1551; Lady Jane Grey, 1553; Anthony Babington, 1586; the Arabella Stuart trials in 1603; the Gunpowder Plot trials, and many others. The details of these trials are but little known and well deserve to be printed, and, if placed in the hands of a good editor, the volume would probably prove a great success. There can be little doubt that they would throw much light upon many obscure points of English history.

To revert once more to Mr. Bell's volume, it may be confidently recommended as an interesting book, well arranged and printed, and illustrated with some very fair woodcuts.

El Mágico Prodigioso de Don Pedro Calderon de la Barca. Publiée d'après le Manuscrit Original de la Bibliothèque du Duc d'Osuna par Alfred Morel-Fatio. (Nutt)

SEÑOR ESCOSURA, in his learned and admirable Introduction to the Spanish Academy edition of the 'Selected Comedias of Calderon' (only two volumes of which, neither containing 'El Mágico,' we think we are correct in asserting have as yet been issued), writes of the state of the drama in Spain in the days of Lope de Vega,—"This glorious poet, gifted with that wondrous and subtle instinct termed genius, feeling by innate intuition, more than by comprehension, the national spirit of his epoch, fixed the Spanish drama with an original and distinctive form, regarded with enthusiasm by his contemporaries, and consecrated as purely national, and which, spite of the onward movement of time, modifications and changes of literary taste, still claims the attention and secures the popular sympathies of the Spain of to-day." Señor Gil y Zárate, in his 'General Judgment of the Works of Lope,' observes that he, Lope de Vega, had the glory to unite into one channel the triple streams of popular poetry, learned lyrics, and the romances of chivalry, which, until then, had each meandered onward in its own separate course. That Lope aspired to more severe and classical themes is carefully recorded by himself, while urging as an excuse for his flattering popular taste, that

The Drama's laws the Drama's patrons give,

While those who live to please, must please to live.

No doubt the Court Caballero and swash-buckler gallant of the day regarded dramatic authors and actors as sadly inferior beings socially, the more so as they were popular with the "infama plebe." Hence Lope's excuse and Calderon's indifference to the fate of most of his dramatic works, which appeared in a corrupted and inaccurate form, the source of the texts being probably mutilated acting copies, and printed only to sell. Vera Tassis used the best texts he found available, but his inaccuracies have exercised the intellects and industry of commentators and critics during the last two centuries. Calderon was, without doubt, gifted with a more refined and subtle genius than Lope de Vega, and perfected to a greater degree the national drama of Spain; and if that drama did not actually expire in his arms, she has slumbered there for more than two centuries, unless we may accept the present state of the Madrid stage as pointing to a healthy revival of dramatic art in Spain.

Calderon, like Lope and Cervantes, shouldered gallantly his pike, wedding arms with letters. Some love-intrigue, resulting in the death of his rival, is said to have been the cause of his joining the army in the Milanese and Flanders (1625-1635). Señor Escosura tabulates twenty-five dramas as his literary work during this decade, amongst them 'La Vida es Sueño,' 'El Purgatorio de San Patricio,' 'La Dama Duende,' &c. 'El Mágico Prodigioso' did not appear until late in 1637, when Calderon had returned to the Court at Madrid, and was in high favour there. Señor Escosura brackets together 'La Vida es Sueño' and 'El Mágico Prodigioso' as Calderon's Philosophic Comedies, observing that "under the head of Idealic or Philosophic he understands that which has for object to

demonstrate some metaphysical proposition or give form to an abstract idea on the stage."

No doubt the experience of men and manners, the result of contact and observation during ten years in that school of camp life which traditionally even makes fools wise, suggested many of the scenes and characters elaborated so skilfully in some of Calderon's secular dramas, and which, added to the grace of a singularly powerful poetic diction, secured the applause of the multitude as well as the reverence of the scholarly few.

'El Mágico Prodigioso' deals in a grave and elegant poetic form with the legend of the 'Vita et Martyrium, SS. Cypriani et Justinæ,' found in Voragine and in Surius de Probatiss Sanctorum, &c.; and is familiar to English readers in the scholarly translation of Mr. M'Carthy, and also one more free, of an earlier date, by J. H.

M. Morel-Fatio, whose avocation in Paris brings him in contact with the rich collection of Spanish manuscripts in the Bibliothèque, not only is evidently a thorough master of the Spanish language, but brings considerable critical acumen to bear upon his subject, which he terms the "golden age of the Spanish drama." In reproducing *verbatim* and collating so thoroughly the Osuna manuscript of the 'Mágico' with all the printed editions, he inaugurates a work of historic value, and we trust he may be encouraged to continue his scholarly labour. The fac-similes photographed favour the assumption that the fragmentary manuscript now printed is in Calderon's own hand; it certainly gives us a purer text than any yet printed.

M. Morel-Fatio's Introduction shows a careful consideration of, and familiarity with, all the Calderonic authorities extant, in and out of Spain, and, in calling attention to Mr. MacCarthy's statement that "'El Mágico Prodigioso' appeared for the first time in the same volume with 'La Vida es Sueño,'" prepared for publication by Don Joseph Calderon in 1635, is probably correct (although we have not the book before us to verify it) in stating that 'El Mágico' is not to be found in that volume. Señor Escosura fixes 1637 as its date of production. Should such be the case, its first appearance will be in Part 20 of the 'Comedias Varias,' printed in 1663, now before us, and where, at p. 1, figures 'El Mágico Prodigioso.'

M. Morel-Fatio challenges criticism upon the form he has adopted in this, his first venture, and purposes printing other specimens of the Spanish Comedies of the golden age on the same lines. His reason for printing the 'Mágico' is its European reputation, although "D'autant plus que le Mágico me paraît inférieur à divers égards à plusieurs autres drames du même auteur."

M. Morel-Fatio's Introduction being in French will secure for his "essai" a wider circle of readers than is open to the Spanish text of Escosura and Hartzenbusch. With reference to the edition of Calderon edited by Señor Hartzenbusch, to the text of which M. Fatio takes exception, urging that "cette ancienne littérature" should be given "dans sa pureté primitive," we may observe that the text of Vera Tassis and others may readily be compared by those desirous to test the extent of Señor Hartzenbusch's conjectural emendations.

The question of conjectural emendation is

one with which Shakspearean students are unhappily too familiar, and any similar attempt with reference to the generally accepted text of Calderon's masterpieces will challenge in England and Germany close and critical examination. M. Morel-Fatio approaches his labour with a "light heart," and we wish him heartily the most complete success.

In addition to the Introduction and notes, is appended a very complete "Bibliographie raisonnée des éditions et des traductions du Mágico Prodigioso." This portion of the work will be found extremely interesting and valuable for reference.

Should the sixty thousand volumes of the Osuna Library be scattered, we trust that the rich store of manuscript and printed dramatic literature of "Spain's golden age" may be secured either for our own Museum or the Bibliothèque in Paris. Such a collection should not be divided.

The Tiber and its Tributaries, their Natural History and Classical Associations. By Strother A. Smith, M.A. (Longmans & Co.)

WHEN an ancient Greek tribe described themselves as being descended from a river-god, they expressed in mythical language their obligation to the stream whose waters rendered it possible for them to inhabit a certain district. The feeling which suggested this idea has not died out at the present day. The author of this work, indeed, complains of the absence of all sentiment with regard to rivers in modern times, and refers, in proof of this, to their pollution by being made the receptacle of the offscourings of cities and the refuse of manufactories. But he has himself remarked that the water of the Tiber, notwithstanding the veneration in which it was held, was far fouler in ancient times, when the innumerable *cloaca* of Rome discharged themselves into it; and we should be surprised if one who has devoted so much study to the subject of rivers has not met with many Londoners who have a genuine enthusiasm for Father Thames, who not only find their chief delight in being on his waters, but have explored his sources, pride themselves on knowing every lock and mill along his course, and rejoice to follow him in Drayton's 'Polyolbion.' And though Mr. Strother Smith complains of the indifference of the modern Romans towards their river, yet he is himself a proof of the heartfelt interest which it can excite. In the present work he has given us the Tiber, the whole Tiber, and nothing but the Tiber. With marvellous self-restraint, he has refrained from touching on the towns, the buildings, and even the scenery in its immediate neighbourhood; and though his arrangement of the subjects which he discusses is in parts strangely miscellaneous, yet he carries us on by his entire devotion to his one theme. Indeed, he is somewhat intolerant to those who ignore his favourite. Ranke is classed among "pedantic Germans who seem to think that history should be confined to war and diplomacy," because in his 'History of the Popes' he takes no notice of an inundation. Mr. Burn's great work, 'Rome and the Campagna,' is dismissed with scant praise, because he "appears to be completely in the dark about

the Tiber between Rome and its source"; and the authors of most of the books upon Rome are accused of considering the works of God as unworthy of mention by the side of those of the great painters and sculptors of Italy. Perhaps it would not be unfair to turn round on Mr. Smith, and ask him how it is that he seems to be unacquainted with Mr. Davies's 'Pilgrimage of the Tiber,' which was published four years ago; but the information that is brought together in his book is so valuable that we prefer to criticize it on its own merits.

The early part of the volume is occupied with a careful description of the course of the river and its tributaries, together with the changes that have passed over them in the course of history, and the features that are noticed in classical writers; with an account of its navigation at different periods; with an estimate of the fertilizing power and drinkableness of the water, and one or two similar points. Like so many of the rivers of Southern Europe, it was far more utilized in ancient than in modern times, for whereas now a steamer or boat of any description is rarely seen to come or go between Rome and the sea, in the imperial times it was navigable in that part for barges, whatever their tonnage, and even for sea-going vessels from the Italian seas. The poets of the empire describe the numerous boats which crowded the stream in the neighbourhood of the city; and the upper waters of the Tiber, as well as its tributaries, the Clanis and the Nar, were traversed by boats of some size, which brought down the produce of the interior; now, however, this part is navigated only by rafts, which descend the river during the autumn and winter months, and, on their arrival at Rome, are broken up and sold. The mud deposited by the overflow of the stream is supposed not to possess the fertilizing property of the slime of other rivers; but the absence of this beneficial quality is only temporary, for the deposit consists almost entirely of volcanic particles derived from the disintegration of the tufa, and when these have undergone decomposition, they communicate to the land the proverbial fertility of volcanic soil. The water, notwithstanding the yellow, turbid appearance of the current, is excellent for drinking. More than one pope is known to have carried with him a supply of it when travelling; and when the sediment is allowed to settle, it is found to be perfectly pure and free from deleterious matter. It was the labour involved in fetching water from the Tiber, and not any objection to the water itself, which caused the ancient Romans to introduce water from a distance into the city by their numerous aqueducts.

The account of the birds that frequent the banks of the Tiber is curious, and that of the fishes that are found in its stream contains a good deal of information illustrative of antiquity; but the greater part of the volume, about half the entire work, is devoted to the inundations, which have been productive of so great injury from classical times to the present day. The descriptions of the principal of these of which there is any record are very interesting, and contain many quaint incidents. Among others is the story of Benvenuto Cellini, in 1530, when occupied in his studio with the great button for the Papal cope, escaping from the rush of waters. Having to provide not only for his own safety and the

preservation of his work of art, but also for the Papal jewels, which had been entrusted to him by Clement VII. to be reset, he pockets the jewels, leaves the work in gold under the care of his journeymen, and, escaping by a back window, wades with difficulty through the water until he reaches the Monte Cavallo. The sixteenth century was remarkable for the severity of these visitations, for the highest of which we have any measurement was that of 1598, and the next that of 1557, which latter had also the peculiarity of occurring in the middle of September, thus showing the groundlessness of the popular notion that the floods of the Tiber are caused exclusively by the melting of the snows. The real explanation is to be found, Mr. Smith thinks, in the size and form of the basin of the river, the large rainfall within its basin, the number of its tributaries, and the impermeability of the soil through which they flow. Various schemes have been suggested to curb Father Tiber's violence:—

"It has been proposed at different times to widen him, to deepen him, and to straighten him; to weaken him by division; to check his riotous proceedings by cutting off his supplies; to imprison him between lofty embankments; and, finally, to banish him as an incorrigible scapegrace to some distant valley, where he might distort himself without injury to the rest of the world."

All these plans Mr. Smith rejects, as likely to do more harm than good; his advice is to leave the river alone, and to use the appliances of modern science to enable the population to foresee, and, as far as possible, to provide against them. It is difficult to rest contented with such a conclusion, though as long as our own Thames is allowed to indulge in annual misdemeanours, we have no right to preach on the subject. Looking to the future, the most hopeful plan, as it seems to us, is one which Mr. Smith touches on very slightly, partly on account of its expense, viz., the construction of reservoirs, into which the flood-water might be diverted. We have not space to enter into the details of such a scheme; but they have been set forth with great clearness by M. Manier, in his pamphlet, entitled '*Projet d'un grand Canal maritime du Midi pour prévenir les Inondations*,' which points out also the ways in which the reserve force of water thus obtained may be utilized for agricultural and manufacturing purposes. Of the improbability of many works of art being found in the bed of the Tiber, Mr. Smith holds a very decided opinion, not only because it is more probable that they should have been deposited anywhere else than in a place from which they were irrecoverable, but also because on several former occasions, when the bed and banks have been examined, nothing of any value has been found.

On the Poetic Interpretation of Nature. By J. C. Shairp, LL.D. (Edinburgh, Douglas.)

This is not a big book, but it is a bold one. It is an attempt to grapple with the great question, What are to be the future relations between poetry and science?

Sometimes it happens that there is, in a household, a great sorrow or a great secret which, by tacit understanding between those who have "passed through the fire," is never mentioned. And then, if the prattle of a child should chance to wander dangerously near this hidden

trouble, shy and painful glances are exchanged—glances which, though charged with a meaning quite unintelligible to the child, have nevertheless the power to hush its unconscious prattle. We would be sorry to say a rude thing; but such a greeting, we think, will Principal Shairp's book—charming, high-toned, and well-intentioned as it is—meet in certain quarters where this question is seen to contain within itself a larger question still—that of man's future destiny as a moral being. This at least we can answer for, that such a greeting it will meet from that small and scattered band of Nature-worshippers who, though cultivated and inquiring, perhaps, as the "Children of the Tent," are still, "by the unconquerable law of their blood," true "Children of the Open Air," as far as modern Englishmen may be,—to whom Nature is all-sufficing, whose passion for her is a love indeed, and who have of late years been deeply troubled by this very question which Principal Shairp handles with such facility. For, if science should really rob them of their faith in the beauty and love at the heart of Nature, she would rob them of all: they have nothing else to lose.

With all the recent cultivation of the picturesque by means of water-colour landscape, descriptive novels, "Cook's excursions," &c., the real passion for Nature is as rare as ever it was,—perhaps rarer. It is quite an affair of individual temperament: it cannot be learned; it cannot be lost. That no writer has ever tried to explain it, shows how little it is known. It has but little to do with poetry; nothing with science. The poet rarely has it at its very highest; the man of science, never. We wish we could define it:—in human souls—in one, perhaps, as much as in another—there is always that instinct for contact which is a great factor of progress; there is always an irresistible yearning to escape from isolation, to get as close as may be to some other conscious thing. In most individuals this yearning is simply for contact with other human souls; in some few, it is not. There are some in every country, of whom it is the blessing, not the bane, that, owing to some exceptional power, or to some exceptional infirmity, they can get closer to "Queen Isisherself," closer to her whom we now call "Inanimate Nature," than to the human mother who bore them,—far closer than to father, brother, sister, wife, or friend. When we name Cavendish among English savants, and Emily Brontë among English poets, we may, perhaps, be partially understood. Between these and their fellows there are barriers of idiosyncrasy, barriers of convention, or other barriers quite indefinable, which they find most difficult to overpass, and, even when they succeed in overpassing them, the attempt is not found to be worth the making. For what the Nature-worshipper finds there, is, not the un-egoistic frankness of her, his first love, inviting him to touch her close—soul to soul, but another *ego* enlisted like his own—sensitive, shrinking, like his own—a soul which, love him as it may, is nevertheless, and for all its love, the central *ego* of the universe to itself—the very Alcayone round whom the Nature-worshipper revolves like the rest of the universe. But between these and Nature (and in Nature we include the lower animals) there is no such barrier; and upon Nature

they lavish their love—"a most equal love," that varies no more with her change of mood than does the love of a man for a beautiful woman, whether she smiles, or weeps, or frowns. To them a Highland Glen is most beautiful, so is a green meadow; so is a mountain gorge or a barren peak; so is a South American savannah; so is a desert in Central Australia. A balmy summer is beautiful, but not more beautiful than a winter's sleet beating about the face, and stinging every nerve into delicious life.

To the "Child of the Open Air" life has but few ills; poverty cannot touch him. Let the Stock Exchange rob him of his Turkish bonds, and he will go and tend sheep in Sacramento Valley, perfectly content to see a dozen faces in a year; so far from being lonely, he has got the sky, the wind, the brown grass, and the sheep. And as life goes on, love of Nature grows both as a cultus and a passion, and in time Nature comes "to know him and love him" in her turn. Sakya Muni was of these; so it would seem was Spitami, so was Gazzali, and many others of the Eastern world. The Hebrew mind, perhaps, was too teleological for even the writer of the 104th Psalm (the grandest piece of writing, perhaps, in all literature) to be brought within this class, yet no man ever more decidedly belonged to it by temperament. And—without going further about—the Greeks possessed them—judging from what one gathers about Pythagoras, and Thales, and Anaximander.

This is the kind of man who can "interpret" Nature; not the men instanced by Principal Shairp, who are "representers," not "interpreters." For there are but two kinds of poetry, but two kinds of art—that which interprets, and that which represents. "Poetry is apparent pictures of unapparent realities," says the Eastern mind through Zoroaster; "the highest, the only operation of art is representation (*Gestaltung*)," says the Western mind through Goethe. Both are right. But Principal Shairp fills his book with extracts from Greek, Latin, and English poets, who, with the exception of Lucretius, in their dealings with Nature, had no idea whatever of doing more than faithfully representing her or lovingly bejewelling her. For Wordsworth is no exception; his object was not, like that of Lucretius, to interpret Nature (whom nevertheless he loved), but to interpret *himself*. Had Principal Shairp left untouched the discussions contained in the first part of his book, and called the second the Poetic Representation of Nature, he would have given us a charming book. Is, then, the "poetic interpretation of Nature" Asiatic only? So it seems. All Asiatic art seems to be interpretative, as all European art is representative.

Yet one ought to know something about Japanese poetry. The recent paper upon the Japanese Miniature Odes by Mr. Basil Hall Chamberlain, we have read with a feeling that can only be called delight. In it he speaks of "the passionate love" of the Japanese for Nature, and "their tender interpretation of her mysteries"; yet, afterwards, when he comes to tell us what is the precise temper of Japanese poetry, it seems to be Western rather than Eastern—it seems to be that which is representative rather than interpretative:—

"Let us pluck the flowers of spring before they fade; let us hark to the note of the cuckoo, as, in the reddening summer dawn, his shadow flits for an instant across the face of the sinking moon; let us love; let us be merry—not wildly or grossly, but with all comeliness and grace, as befits high-born and cultivated men and maidens."

This does not seem to be the temperament from which sprang that Sufism which balm the Eastern air.

But, if the truth must be said, all books about the interpretation of Nature are afflictive. Of poetic interpretations of her there can be but two: that which makes Nature but "the superficial film" of the immensity of God; and that which finds a mystic heart of love and beauty beating within the bosom of Nature herself. Hence Hebraism and Sufism, in some form or another, could not possibly be confined to Asia. The Greeks, though strangers to the mystic element of that Beauty-worship which afterwards became Sufism, could not have exhibited such a passion for concrete beauty without feeling that, deeper than Tartarus, stronger than Destiny and Death, the great heart of Nature was beating to the tune of universal love and beauty. That joyous people *did* feel this, we may be sure, and the gloomy part of their mythology was, as Charles Lamb said of Coleridge's preaching, "only their fun." And, in modern Europe, Sufism in a modified form, as became our "Quaker skies," has, till lately, been vital. There was a sect once of "Modern Sufis." Fenelon was one of them: so it is said. With the *ecstasy* of Sufism, climate must, of course, have much to do. "Children of the Tent," more or less, we must always be here. Yet, even of this, our literature can furnish examples in Spenser, Shakespeare, Keats, Coleridge, and Mr. Tennyson. Spenser, perhaps, has more than any other; yet he has never done anything so exquisite in this way as the last act of 'The Merchant of Venice' and the opening of 'Twelfth Night':—

That strain again; it had a dying fall:
Oh! it came o'er my ear like the sweet south,
That breathes upon a bank of violets,
Stealing and giving odour.

And with regard to Keats and Mr. Tennyson, there is no finer European Sufi poetry than what we get in the 'Ode to a Nightingale,' while close behind this comes the 'Lotus-eaters,' and the descriptive parts of 'Maud.' Thomson, in the 'Castle of Indolence,' shows how fine a Sufi he would have been, if he had not taken to writing poetry, or if he had lived in a time when a poet could talk about Nature in natural language. As a rule, however, our Nature poetry is not so rich in Sufism as might have been expected from such a Nature-loving people: it is all representative and Chaucerian,—honest and loving photography of details, without any interpretation whatever,—the details increasing, and ever increasing in importance with the decrease of the dramatic power of rendering those human situations of which Nature is properly, in Western literature, the background only. For note, in passing, this suggestive fact, that in Persia, the home of Sufism, there is no drama at all. According to Principal Shairp, the first requisite of every English-speaking descriptive poet is that he be irrefutably and unquestionably Scotch. It is a pity, therefore, that Chaucer was not a Scotchman, for we hear his voice in all the really good Nature poetry that has appeared in England

since the Canterbury Tales. Even Gawain Douglas, to whom, according to Principal Shairp and Mr. Stopford Brooke, our descriptive poetry owes so much, did not teach Chaucer much, having written so long after Chaucer's death.

A large portion of Principal Shairp's book is devoted to eulogy of Wordsworth. Wordsworth is in truth the accepted high priest of Nature. Undoubtedly he was a "Child of the open Air," a Nature-worshipper, yet not wholly a pure one. "In every love affair there are," says an ingenious French writer, "two parties—the party loving and the party loved." Wordsworth loved Nature; but to win her love there are two things quite indispensable in the suitor—a clear conscience, and a love of herself for herself alone. The first of these requisites Wordsworth had; the second he had not. Like many another poet, he loved her, in part, for what he could get from her. The habit of versifying spoiled the purity of his passion, and he came to believe that his pen-and-ink representations of her were "interpretations," as Principal Shairp does, and, moreover, that these rhythms and rhymes of his were of importance to her! This gave her offence. To paint her as a man shall paint his sweetheart's face is allowable, perhaps; but to turn her into a mere model,—to utilize her for the publisher or the picture-dealer, is bad taste both in poet and painter. Hence Nature never deeply loved Wordsworth as she loved Burns, and John Clare, and Izaak Walton, and that "scamp" Bamfylde Moore Carew; she could not, indeed, love a man who, while pretending to be absorbed in her, was furtively pencilling away at a huge poem on "the growth of his own mind." The Prelude is all about the effect of Nature upon him. But this is the way with most of them. As a proof that she never did love him let us adduce this, that, in all those thousands of lines which to Principal Shairp are like the sacred utterances of the prophetess Pythia mentioned by Plutarch, there is no hint of Nature's greatest wonder of all—that mesmeric power which she sometimes exercises upon her choicest favourites,—nothing showing that he ever felt as Ferridod-din felt when he wrote thus:—

Joy! joy! I triumph now; no more I know
Myself as simply me. I burn with love.
The centre is within me, and its wonder
Lies as a circle everywhere about me.
Joy! joy! No mortal thought can fathom me.
I am the merchant and the pearl at once.
Lo! time and space lie crouching at my feet.
Joy! joy! when I would revel in a rapture,
I plunge into myself and all things know.

Now and then, to be sure, in the Prelude you do come across a passage which, at first, makes you think he has felt the "passes of the great mother," but, on closer scrutiny, you find that he is merely describing that sort of delicious reverie which the Turks call "keyf":—

How shall I seek the origin? where find
Faith in the marvellous things which then I felt?
Oft in these moments such a holy calm
Would overspread my soul that bodily eyes
Were utterly forgotten, and what I saw
Appeared like something in myself—a dream—
A prospect in the mind.

With his passion for putting into verse his every shade of feeling, he would most certainly have described, if he had known, that state in which the true Nature-worshipper sometimes finds himself when, after long

basking among the cowslips, or beneath the whispering branches of an elm whose shade he is robbing from the staring cows around, or on the beach with the chatter of the pebbles in his ears, he all at once feels as though the Hand were being waved before him and around him; the wheels of thought stop, all the senses melt into one, and he floats on a blissful sea, whose waves are neither waves of colour, nor perfume, nor melody, but new waters that seem born of the mixing of these; and through a language deeper than words, and deeper than thoughts, he seems at last borne close to an actual consciousness; he seems "harkening for the untold secret," like the old Egyptian:

When Isis, queen,—beneath the olden spell
Of Silence—gazed with deep surmise,
Like a dumb mother struggling to out-tell
Her heart through gushing eyes.

Keats certainly knew it, though he expresses it but feebly:—

My heart aches, and a drowsy numbness pains
My sense as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk.

But the fact is, printer's ink does really seem to be damaging to this final bliss of the Nature-worshipper. The great queen is jealous of the secret she half told the Egyptian, and does not greatly love the man who writes. Another thing that destroyed the purity of Wordsworth's Nature-worship was that he was so respectable. For, if there is one thing that, above all others, Nature hates, it is certainly English respectability. Perhaps, indeed, the very reason why the best beloved of Nature are in Europe to be found among a few of the English upper classes and the English gipsies is that they are equally above respectability, and equally ignorant of literature. This is all we mean: there has been a great deal of writing upon the "cultivation of the taste for Nature," about the "modern sentiment of Nature," the "interpretation of Nature by the poets," and so on, as though Nature were not her own best interpreter. This is a fallacy. "Art is art," says Goethe, "because it is *not* Nature"; and he is right. The enjoyment of Nature, and the enjoyment of an artistic rendering of Nature, are quite distinct, it seems. Besides, "Nature, beautiful as she is, is somewhat wanting in accent and harmony." So, at least, says M. Arsène Houssaye; and this is clearly the opinion of many fine poets. "Are the springs of France, Italy, and Greece," he asks, and with great truth, "sweet and perfumed like those of the 'Idyls' of André Chénier?" Now, certainly they are not. "Art," he continues, "art assisted by a vague recollection of the heaven whence it sprang, gives the finishing stroke to that imperfect poem which we call the world." Nature in short seems to be rather "too green," for the poet no less than for the painter. "François Boucher trouvait la nature trop verte et mal éclairée. Et son ami Lancret, le peintre des salons à la mode, lui répondait: 'Je suis de votre sentiment, la nature manque d'harmonie et de séduction.'" This cannot be helped now, of course. But, on the other hand, there are people without this appreciation of "accent and harmony," and who never read a line of poetry in their lives, whose enjoyment of Nature is as genuine and intense as Wordsworth's, though less de-

monstrative. We had a striking instance of this some years ago, when crossing Snowdon from Capel Curig, one morning, with a friend. She was not what is technically called a lady, yet she was both tall, and, in her way, handsome, and was far more clever than many of those who might look down upon her; for her speculative and her practical abilities were equally remarkable: besides being the first palmist of her time, she had the reputation of being able to make more clothes-pegs in an hour, and sell more, than any other woman in England. The splendour of that "Snowdon-sunrise" was such as we can say, from much experience, can only be seen about once in a lifetime, and could never be given by any pen or pencil.

"You don't seem to enjoy it a bit," was the irritated remark we could not help making to our friend, who stood quite silent and apparently deaf to the rhapsodies in which we had been indulging;—as we both stood looking at the peaks, or rather at the vast masses of billowy vapours enveloping them, as they sometimes boiled and sometimes blazed, shaking, whenever the sun struck one and then another, from amethyst to vermilion, "shot" now and then with gold. "Don't injin' it, don't I?" said she, removing her pipe. "You injin' talkin' about it. I injin' lettin' it soak in."

But to return. Such Nature-worshippers as this are happily far removed from that trouble which, as we began by saying, is disturbing their more cultivated brethren, whose quest is a beautiful idea in Nature, and who must inquire even while they adore.

The question, What are to be the future relations between science and poetry?—what, in the present state of science, is to become of poetry? which Principal Shairp attempts to discuss here, has been disturbing them since 1859, but no one has been bold enough or rash enough to even hint at a solution. For this question between poetry and science, which, up to the enunciation and sudden acceptance of the doctrine of "Struggle," was a question of æsthetics merely, has now sprung up to proportions gigantic and appalling as those of the 'Efreit in the 'Arabian Nights,' which sprang from the scared fisherman's brass bottle, when he rashly unclosed the stopper, sealed with the seal of our lord Suleyman.

To discuss the poetical interpretation of Nature, therefore, is to discuss by far the most momentous question of our time. At no other period of the world's history could this have been said. For although the poetic method of dealing with Nature has had, ever since the publication of the 'Novum Organum,' to give way more and more to the scientific, there was never, before, that real antagonism between poetry and science such as Coleridge once talked about, and the dread of which led Keats to propose at a dinner at Haydon's, "Confusion to the memory of Newton," because he destroyed the poetry of the rainbow by reducing it to a prism: there was never any real antagonism, for there was the poetic "soul of goodness," there was the poetic idea of moral beauty, informing this "Nature" of the scientist; and Poetry, whose quest is always beauty, whose highest quest is always moral beauty, was, after Bacon as before, born of that close impact of the soul upon the physical world, of which Principal Shairp speaks so excellently; evil there was, but evil

informed with a soul of goodness; "man was still the only blot." But the idea of the universe is morally beautiful no longer, if the doctrine of Struggle is true,—a fact of which physicists and theologians are well aware. For when the former is asked, What can be the idea of this universe of his, of which the *vis matrix* is not love, as it used to be, but war? he at once refers the inquirer to the theologian, saying, "Science has nothing to do with first causes; teleology, which has always been the ruin of Science, shall be so no longer"; and when the perplexed inquirer quotes Aristotle's saying, that "Wisdom has reference to first causes and principles," the answer is, "we have nothing to do with 'Wisdom,' our proper quest is Knowledge." And if the theologian is asked to expound this Nature of the scientist, the answer is "the scientist's Nature is a lie. God made Nature out of nothing in six days, and He sits in Heaven keeping it going"; a poetical theory enough, if sound.

Who, then, is to answer this question? Who is to cajole the 'Efreit back into the bottle again, seal him in with Suleyman's seal, and cast him back into the sea? The poetical critic says (inferentially) Principal Shairp. This is flattering, no doubt, to the poetical critic, who, from Zolus downwards, has not been spoiled by flattery. He it is who, finding "the time out of joint," is "born to set it right." That being decided,—what kind of a man from among poetical critics shall be selected as protagonist to do battle with the monster? Principal Shairp has selected himself; but, if he will pardon us for saying so, we cannot approve the selection. We disapprove of it, not because the champion is a weakling, for this he certainly is not, but because he does not seem to at all understand the nature of the enemy whom it is necessary to slay, before Nature can be poetically interpreted again—does not, indeed, see the monster at all, but thinks that, when Suleyman's seal was broken, there issued from the bottle but a little smoke. One of his chapters is headed, "How far Science may modify Poetry"; another, "Will Science put out Poetry?" Now, whatever other qualifications may be necessary to him who sets out to answer these questions, this one, at least, seems indispensable: that the answerer should know what modern Science is. Principal Shairp does not know, or, at least, ignores it. And we are sorry to tell Principal Shairp that, since he last inquired into this matter, the physicist's theory of Nature has ceased to be that of Cowper—ceased to be that of Tertseegen's hymn on the 'Presence of God.'

The physicist is not at all inclined to address Nature in the words of the author of the Seasons:—

These, as they change, Almighty Father! these
Are but the varied God. The rolling year
Is full of Thee. Forth in the pleasing Spring
Thy beauty walks, thy tenderness and love;
Wide flash the fields; the softening air is balm;
Echo the mountains round; the forest smiles;
And every sense and every heart is joy.

This is very pretty, but, to alter slightly Mr. Tennyson's words,—

Nature, red in tooth and claw
With raving, shrieks against the creed.

When Principal Shairp tells us that "Every new province of knowledge which science conquers, poetry may in time enter into and possess, . . . and that before imagination can

take up and mould the results of science, these must have ceased to be difficult, laborious, abstruse," he tells us all he has to tell us upon this subject—tells us what is obviously true and what has often and often been told us before.

Wordsworth had said that—

"If the time should ever come when what is now called science becomes familiarised to men, then the remotest discoveries of the chemist, the botanist, the mineralogist, will be as proper objects of the poet's art as any upon which it can be employed."

Carlyle had told us that—

"The poetry which masters write aims at incorporating the everlasting reason (Vernunft) of man in forms visible to his sense and suitable to it: it is the essence of all science."

Coleridge had said that—

"Poetry is the blossom and fragrant of all human knowledge, human thoughts, human passions, emotions, language."

In short there had already been a general consensus that poetry deals with the results of human inquiry into Nature, leaving science to look after the processes. But the all-important question is,—What kind of results are offered to Poetry by her sister? For she can only live upon beauty, and the beauty of Nature lies in this, that, notwithstanding pain and evil, the heart that beats within her breast is somehow a heart of love. Now, although science refuses to inquire into first causes, she cannot but point to them every moment,—what is the nature of that pointing is the important question for poetry. This is how poetry reads her lessons:—

What of the heart of hate
That beats in thy breast, O Time?
Red strife from the furthest prime
And anguish of fierce debate,—
War that shatters her slain
And peace that grinds them as grain,
And eyes fixed ever in vain
On the pitiless eyes of Fate.

Poetry used to be a delight and a comfort once. Listen to her now:—

—And he, shall he,

Who trusted God was love indeed
And love Creation's final law—
Tho' Nature, red in tooth and claw
With ravine, shriek'd against his creed—
Who loved, who suffer'd countless ills,
Who battled for the True, the Just,
Be blown about the desert dust,
Or seal'd within the iron hills?

What would Cowper and Thomson and Burns have thought of the idea of Nature contained here and in Victor Hugo's 'Travailleurs de la Mer,' where Nature, instead of being the loving mother of all things, is the hideous bloodthirsty ogress?

And if poetry that attempts to "interpret" is pessimist, it is because the heart of the modern world is more wicked and blood-thirsty than ever, as it should be to harmonize with a cosmogony of war. And because this is but one of a long series of evolution-cosmogonies running back to Thales, let it not be said that this, the last, is no more destructive to poetry than they. Between this and them—between this and even the system of Lamarck and the St. Hilaire with its "internal sentiment" and yearning for growth, there is a difference in kind. Whether Nature was developed one way or another is not of much moment to the poetic interpreter if the factor that did the work is a factor that can be sung: Universal selfishness and struggle for life amid blind forces is such as will make but a poor

motif for that forthcoming epic of the universe to which Principal Shaarp is looking forward. If Professor Shaarp thinks otherwise, let him read 'The City of Dreadful Night.'

The fact seems to be, then, that the time has not yet arrived for Poetry to utilize even the results of science; such results as are offered to her are dust and ashes. Happily, however, nothing in science is permanent save mathematics. As a great scientist has said, "everything is provisional." Dr. Erasmus Darwin, following the science of his day, wrote a long poem on the 'Loves of the Plants,' by no means a foolish poem, though it gave rise to the 'Loves of the Triangles'; and though his grandson afterwards discovered that the plants do not love each other at all, but, on the contrary, hate each other furiously—"struggle for life" with each other, "survive" against each other,—just as though they were good men and Christians. But if a poet were to set about writing a poem on the Hates of the Plants, nothing is more likely than that, before he could finish it, Mr. Darwin will have discovered that the plants do love after all; just as—after it was a settled thing that the red tooth and claw did all the business of progression—he delighted us by discovering that there was another factor at work which had done half the work—the enormous and very proper admiration which the females have had for the males from "Bathybius" upwards. In such a case, the "Hates of the Plants" would become "inadequate." Already, indeed, there are faint signs of the physicists beginning to find out that neither we nor the plants hate each other quite so much as they thought, and that Nature is not quite so bad as she seems. "She is an Æolian harp," says Novalis, "a musical instrument whose tones are the re-echo of higher strings within us." And after all there are higher strings within us just as real as those which have caused us to "survive," and Poetry is right in ignoring "interpretations," and giving us "Earthly Paradises" instead. She must wait, it seems; or rather, if this aspiring "Latter Half of the Nineteenth Century" will keep thrusting these unlovely results of science before her eyes, she must treat them as the beautiful girl Kisagotami treated the ugly pile of charcoal. A certain rich man woke up one morning and found that all his enormous wealth was turned to a huge heap of charcoal. A friend who called upon him in his misery, suspecting how the case really stood, gave him certain advice, which he thus acted upon:—

"The Thuthe following his friend's instructions, spread some mats in the bazaar, and piling them upon a large heap of his property which was turned into charcoal, pretended to be selling it. Some people, seeing it, said, 'Why does he sell charcoal?' Just at this time a young girl, named Kisagotami, who was worthy to be the owner of the property, and who, having lost both her parents, was in wretched condition, happened to come to the bazaar on some business. When she saw the heap, she said, 'My lord Thuthe, all the people sell clothes, tobacco, oil, honey, and treacle; how is it that you pile up gold and silver for sale?' The Thuthe said, 'Madam, give me that gold and silver.' Kisagotami, taking up a handful of it, brought it to him. What the young girl had in her hand no sooner touched the Thuthe's hand than it became gold and silver."

NOVELS OF THE WEEK.

- Carità.* By Mrs. Oliphant. 3 vols. (Smith, Elder & Co.)
She Trod the Thorny Path. By Osborne Boyd. 3 vols. (Tinsley Brothers.)
Kilcorran. By the Hon. Mrs. Fetherstonhaugh. 2 vols. (Bentley & Son.)
Marjorie Bruce's Lovers. By Mary Patrick. 2 vols. (Smith, Elder & Co.)
Samuel Brohl et C^{ie}. Par Victor Cherbuliez. (Paris, Hachette.)

THE rapidity with which Mrs. Oliphant's books succeed each other is marvellous. They do not seem to be the sort of books which can be the result of mere industry, helped by a brilliant imagination. And yet it would be a simple bit of calculation to determine how many pages of printed matter Mrs. Oliphant must, on the average, produce every day of her life. At this moment there are two new books of hers advertised as now ready at all the libraries; and a third is coming out in *Macmillan's Magazine*. If her stories depended for their interest upon plot or incident, we might be less surprised; but the truth is that they are chiefly careful studies of character. 'Carità' strikes us, speaking of that part of it which is most successful, as a collection of studies of character in repose. That is to say, Mrs. Oliphant has spent especial pains in analyzing character at various definite stages, rather than in showing its development under changing events. To do such work well, there can be no scamping. It may be done quickly, but not in a hurry.

The people in 'Carità' are three families,—the Beresfords, the Merediths, and the Burchells. Of the Beresfords, Carità, or Cara, as she is always called, except on the title-page, is not drawn with much pains. We understand that she is pretty and innocent, but cannot get rid of the impression that she is a mere child and perfectly common-place. Mrs. Beresford dies so early in the story that she furnishes nothing more than a sketch, but it is a firm sketch, in which the terror in anticipation of a lingering and horrible death supplies a vigorous touch. A great deal more care has been given to Mr. Beresford, but with a less successful result. His personality remains indefinite, though we are furnished with abundant materials for framing a notion of him. His affectionate friendship for Mrs. Meredith, who, by her fascinating sympathy, had helped to console him in his dreadful trouble at his wife's death, is explained with exquisite skill. This is the most original portion of the book. It is a matter which required much fineness of imagination and delicacy of handling, and if Mr. Beresford is wanting in clearness there is nothing to be added to the portrait of Mrs. Meredith. She seems to possess that rare power of raising her sympathy into enthusiasm in the presence of its object, a power which is often liable to the charge of insincerity, but is at the moment entirely genuine.

Agnes Burchell is the next best character. To satisfy her desire for an ideal she leaves a very common-place and ill-ordered home, full of discontent and petty wrangling, to become attached in a probationary state to a sort of Anglican convent called "The House." Everything about this convent is admirably described. The place itself, the people, and their ways are

all treated with a kindly humour, the result of a comprehension of the motives and aspirations which bring such things into existence. Comprendre c'est tout pardonner. Agnes is soon discovered to have no "vocation," and accident brings Oswald Meredith across her path. Mrs. Oliphant shows a remarkable grasp over and insight into her character as her ideal shifts from the wide and rather impersonal vision of doing good to the poor, to the vain, and exceedingly worldly, but charming, Oswald.

'Carità' originally came out in a magazine, and of course shows the usual signs of change of plan in minor details. It appears to have been written under different moods. Sometimes it drags, as if the writing had been a grievous labour, but at others bursts into astonishing freshness and vigour. It is therefore uneven, but it is at least always pleasant and readable.

We were led to anticipate, from the somewhat sententious title of Miss Boyd's novel, a deeply moral tale of heroism and self-sacrifice. But Miss Gwendolen Leslie's path is rendered thorny only by her shallow facility of falling in love with the first dandy who employs the commonplaces of flirtation for her benefit. There is not much literary power about the book, and any one with a substantive character would have stopped the foolish game of cross purposes which constitutes the story.

We have so often denied the necessity of making impropriety invariably accompany liveliness, that we are glad to light upon a good example to prove our case. Mrs. Fetherstonhaugh's bright little book is as delightful as it is satisfactory. Indeed, 'Kilcorran' is as pleasant a book as could be wished for. There is not a dull chapter in it, and the interest of the story is kept up throughout. And yet there is not a touch of coarseness or vulgarity, nor, what is more unusual still, the least bit of impropriety. Diligent readers of the novels of the day know that this is a good deal to be able to say. The scene is for the most part laid in the north-west of Ireland, but shifts, chiefly for a lively description of "forty minutes on the grass," to Leicestershire, and for a moment to a German watering-place. Mrs. Fetherstonhaugh contrives to put in sufficient little vivid touches to give the requisite colour, without labouring to produce an effect. Women often succeed better than men in this art, avoiding the dreadful tendency to description which usually only succeeds in giving no better idea than could be got from a guide-book. Of course it is necessary to know your country well, and then to point out its impression rather than its outside aspect. Probably a habit of letter-writing teaches as much as anything else. Every one has seen the difference there is in people's letters from strange places. One bores you to death with the accuracy of his observation about the grandeur of the scenery, or the architecture of the churches; while another contrives to sketch in by the way a small touch of description which puts the whole place before you, while he gossips about an altercation with a cab-driver or the discomfort of his bed.

As for the story of 'Kilcorran,' there is nothing very exciting about it, nothing even original. The two principal characters are each engaged when they meet. One gets his engagement broken off; the other marries, and

her husband has to be killed to make way for the obvious end. Perhaps it is not absolutely necessary to bring a charge of plagiarism against Mrs. Fetherstonhaugh, but the little bit at the end strikes us as a reminiscence of the end of Mr. Justin McCarthy's 'Dear Lady Disdain.' It is not the story which gives 'Kilcorran' its interest, but the characters. The heroine is charming. She is a bright, fearless, honourable little girl of the best type. It is quite right that she should be the central figure in the story. She has lived out of the world with her half-witted father; and her introduction into society, where she is skillfully contrasted with Lady Bella, "the acknowledged beauty of a London season some time back, and of manifold other seasons at Brighton, Homburg, and elsewhere since then," is perhaps the chief success of the book. The reader will probably be a little disappointed at the climax of a chapter near the end, where Lil, on hearing that the river which runs by her house is in high flood, and still coming down, rushes from a ball, and rides thirty miles to save her father. It so happens that her lover has also escaped from the ball and gone in the same direction. But this all ends in nothing more important than the death of Lil's favourite mare—a dreadful blow to her, but not of much consequence to the story. It is to be regretted that Mrs. Fetherstonhaugh did not revise her proofs a little more carefully, or get some judicious friend to point out one or two very awkward sentences, and certain inadmissible expressions which occur chiefly in the earlier chapters. But they are small blemishes, and by no means considerable enough to detract perceptibly from the merits of a fresh and readable book.

'Marjorie Bruce's Lovers' is a rather insipid tale of what is sometimes called "calf-love," the immature fancy of young people by no means seriously adapted for each other. In the case of Marjorie Bruce there is the detrimental element of inequality of station; though as Marjorie is well educated and of gentle blood, which latter qualification used to go a long way in Scotland, it is difficult to see how Lord Castleton and she are so extremely unsuited. However, the author writes as if it were a case of noble and *roturier* in ancient France; and we are bored with eternal contrasts between the aristocratic hero and the rustic heroine. Fortunately she discovers that she was never in earnest in her first flirtation, and an estimable young farmer is found to make her happy. There are some desperately vapid people in the book, notably one Lady Dolly, Castleton's sister, and old Mr. Bruce, Marjorie's dotting papa; and the "gushing" of the young ladies is terrible.

The author of 'Méta Holdenis' and 'Ladislav Bolski,' the graceful Swiss writer, who holds a high place among Parisian novelists, has not succeeded in producing a novel of much interest in 'Samuel Brohl et Cie.' It relates the adventures of a swindler in pursuit of an heiress, an oft-told tale, told in this case with some development of character, but not enough to make the book worthy of its author's fame.

The Physical Basis of Mind. With Illustrations. Being the Second Series of 'Problems of Life and Mind.' By George Henry Lewes. (Trübner & Co.)

WHEN the reader who has come to the perusal of this volume in the expectation of obtaining through it some explanation of vital and psychological phenomena sums up to himself the results, he will have difficulty in defining what they are. The volume is "the Second Series of 'Problems of Life and Mind.'" It follows upon two other volumes which were occupied with philosophical discussions regarding the 'Foundations of a Creed.' The problems these handled were "The Limitations of Knowledge," "The Principles of Certitude," "From the Known to the Unknown," "Force and Cause," and "The Absolute in the Correlations of Feeling and Motion," six in number, but very diverse in nature. The result to which we were brought was, that all the objects of our knowledge are feelings and the relations of feelings, and that the highest expressions of laws in the universe must in the last resort be capable of being verified by being traced back to sensations. The philosophical position to which we are thus led does not, in Mr. Lewes's view, involve the denial of a real knowledge of the universe of which we are parts, although knowledge, as resting on feeling, is of necessity subjective; for, though we may not know all that is, our knowledge is real, so far as it goes. Such a scheme is to be preferred, as a philosophy, to the crude sensationalism of the French and English schools of the eighteenth century. Neither is our knowledge (in its principles) all illusion, nor are the world and man emptied of real significance and of all their contents. It remains, of course, a question whether explanation is forthcoming, when, simply tracing the correlations, we find that they are such and such. As an illustration of the attempted reconciliation of science and philosophy—by extending the sphere of the former and narrowing the limits of the latter through the elimination of "metempirical" principles—it is, however, a step in the progress of thought which may be welcomed by both metaphysicians and physicists. There may be no philosophical explanation satisfactory to what we are forced to recognize (however they have come to be such) as necessities of thought in simply summing up the observed conditions of existence, translating one set of feelings into the terms of another set, which is not really interpretation. Generalizations that only give names to correlations do not take us very far; for, after these are noted, we have gained nothing beyond what we had at the outset. Yet it is well to know what we have, to tabulate what, through observation and its extension by reflection, we are really in possession of. We may not thus get all we want, but so far as it goes it is substantial; and, by extending the sphere of empirical observation to take account of the social organism and its results, Mr. Lewes has performed valuable services. It is to his credit as an inquirer that he neither tries to suppress phenomena because they are troublesome, nor seeks to reduce the significance of the actual results of experience through analysis, which assumes that explanation is exhausted by separating the component elements of complex facts. He

declines to identify the elements of phenomena in mechanical isolation after analysis with the resultant of their collective co-operation when in union. It is important to have the necessity for this explicitly acknowledged in the sphere of biology as well as in psychology. If we cannot hail Mr. Lewes as a philosopher, we can yet be grateful to him for the materials for philosophizing which he brings.

Under the guidance of the views that have been cursorily indicated, Mr. Lewes goes on to discuss the "problems of life and mind" covered by the expression "The Physical Basis of Life." As suggested by the title, the range of inquiry is restricted here to "the group of material conditions which constitute the organism in relation to the physical world," which (we are told) embraces one half of the psychologist's quest. The other half is furnished by the historical and social conditions to which it is to be supposed further inquiry will be devoted under treatment of another series of problems. There is no need to discuss here whether it is true that the material, historical, and social conditions taken together do exhaust the whole facts of the case; but it will be well to note the tacit assumption that they do. It is without question a fruitful conception—though not peculiar to Mr. Lewes—that man is an unit in the social organism as well as an animal organism, and that the co-operation of the social and animal factors has developed faculties that are specially characteristic of human nature. In the volume before us the animal factors alone are dealt with, but with distinct avoidance of the error of supposing that analysis of mechanical and chemical relations can ever fully represent "the synthetic reality of vital facts." Substituting the biological for the metaphysical and mechanical point of view, Mr. Lewes insists upon regarding biological phenomena in the light of biological conditions, requires his readers to look on the organism, and not on what may pass in the laboratory, where the conditions are different. In order to present the conditions fully, attention is given to the purely physiological details, many of which only can be thoroughly understood by students who have had a special physiological education. With these we do not seek to meddle in any detailed examination of the relations of physiology and psychology, though in its own place the subject is one of great importance.

"The Nature of Life," "Nervous Mechanism," "Animal Automatism," and "the Reflex Theory," are the four new problems which are elaborately discussed. Of the four only the first is treated of on general philosophical principles. In distinguishing organic and inorganic phenomena, and in the application of the principle of natural selection to the tissues and organs, as well as the organisms, Mr. Lewes has done excellent work. It is only from the physiological side that there can be effective criticism of the essay on the "Nervous Mechanism," and except in that regard the laws of nervous activity set forth as the result of the inquiry do not approve themselves of much particular use. Under "Animal Automatism" we have the rediscussion of an old theory, which has lately been revived to little purpose, and was always more eccentric than rational, of the relations of mind and

body in animals; only with the advantage of being now treated in the light of recent scientific investigations. Though rejecting the materialistic solution, which deduces the mental from the physical, Mr. Lewes does not himself take his readers much further, seeing that he regards the physical process as only the objective aspect of a mental process, and *vice versa*. He claims that the attempt to interpret the one by the other is as legitimate as the solution of a geometrical problem by algebra. In the fourth of the essays the conclusion that sensibility is absent in reflex action is combated with force and effect. We have no exposition in the present volume of the part played by the brain in physiological and psychological processes, which is deferred until we have had, in, we suppose, future volumes, a survey of the psychological processes themselves.

As it is not our intention to deal here with Mr. Lewes's special theories, and the results of his extensive inductions from the physiological, or from any but the philosophical point of view, it is open to him to assert that we are precluded from legitimately forming an opinion on the worth of his great undertaking. It is equally open to us, however, to take exception, from the philosophical point of view, to his mode of procedure as affecting the value of the results he attains, the force and pertinence of which may be judged by common sense, apart from physiological training.

We have already defined the method of philosophizing of Mr. Lewes as a summing up of conditions, as to the completeness and exhaustiveness of which there will be varieties of opinion; but while his generalizations are not vitiated, as is frequently the case with biological investigations, by excluding the very elements that are most characteristic in virtue of a merely mechanical analysis, we cannot see that he has succeeded in supplying explanations by means of fruitful and applicable theoretical principles. The nature-philosophy of the Germans early in the present century was open to many other objections, but not to this one; for it recognized the necessity—whether or not it was successful in meeting it—of first principles that gave expression in terms of thought to laws that were of logical validity. Mr. Lewes's principles, on the other hand, like his definitions, are only expressions of generalized relations of groups of feelings which cannot in the nature of things, according to his philosophy, have objective validity, though often spoken of as if they had. He tells us at the outset that his introductory definitions will not be fully understood at first, seeing they are the results of the facts established by the treatise; and, in order to be comprehended, the mind must be familiarized with the details which they include. When, for instance, the reader is told that the evolution of life is the evolution of special properties and functions from general properties and functions, he has what, if correct, will perhaps prove a useful historical description of the mode in which the phenomena of life have manifested themselves; but that may not interpret or really explain anything. That identity of tissues implies identity of properties, and identity of organic connexion everywhere implies identity of function, is in like manner a generalization that may describe

certain series of phenomena, but can it be regarded as more? It will be objected that what we say implies the need of "metempirical" principles which, by the conditions of the inquiry, have been eliminated. The answer is that this is not the case in any peculiar sense in which Mr. Lewes is entitled to make the objection. For this very formula he claims that it is demonstrated by "logical necessity." Again, as the foundation of his whole procedure, he lays down the proposition that "science is the systematic classification of experience," which "postulates unity of existence, with great varieties in the modes of existence, assuming that there is one matter everywhere the same, under great diversities in the complications of its elements." What is "logical necessity," and what is the warrant for such a wide-reaching "postulate" as "unity of existence," if it be not a requirement of thought, having as its justification something much more certain than a haphazard grouping of feelings? How many groups of feelings will it take to build up the principle of identity which is invoked here and in many other places, and how are their correlations built up into necessary laws? Mr. Lewes can take no step without appealing to these laws.

In a chapter in the first essay we have a discussion of evolution which does not offer anything new, but is of importance in relation to the theory of creation according to pre-determined plan, the difficulties of which are set forth with great clearness. There is sometimes, however, it seems to us, a confusion—which may not be undesigned—of plan in general with a particular mode of the manifestation of plan. The objection to the reality of a plan, because there is evidence in the processes of nature of tentative efforts, is not final; for why may not these be included under it, as the very steps by which the designed process is carried out? To disprove the manifestation of thought in nature more is necessary than to assume that if there be thought at all it must involve pre-adaptations of the same precise character as we have experience of in human plans. Mr. Lewes objects to nature's "economy" in the use of means that "economy is a virtue only in the poor,"—at once suggesting a false analogy,—and asks why, with a whole universe at her disposal, should nature be economical? Why must she always work in the same groove, and use only a few out of the many substances at her command? Must there not be some "inherent necessity" bringing this about which is very unlike the "free choice" that can render economy a merit? This is not convincing, standing by itself. It assumes that "free choice" must be lavish, thereby imposing a necessity which is not inherent, but *ab extra* and arbitrary. Not much more satisfactory is the treatment of types and ideas in nature, when Mr. Lewes seeks to prove that to take type as a determining influence is the fallacy of taking a resultant for a principle. The question, however, is not how the ideas come to be, but *are* they present? By "logical necessity," that which is evolved must first have been involved. It is open to us to decline to accept the "postulate" as self-evident that the idea or thought, in order to be real, must act like a self-conscious agent.

Mr. Lewes is an evolutionist, but he does not accept all the "postulates" of ordinary

evolution. He reduces some of them, indeed, to very small dimensions, as when he seeks to show that the doctrine of natural selection is metaphorical for a truism—viz., that the best adapted for survival will survive. In regard to the origin of life, he declines to accept the assumption as a rational hypothesis that life originated solely in one microscopic lump of protoplasm on one single point of our earth's surface. "On the contrary," he says, "it is more probable that from innumerable and separate points of this teeming earth myriads of protoplasts sprang into existence, whenever and wherever the conditions of the formation of organized substance were present." The earth, at the dawn of life, he assumes, was, or may have been, "a vast germinal membrane, every slightly diversified point producing its own vital form; and then myriads upon myriads of forms, all alike and all unlike, urged by the indwelling tendencies of development, struggled with each other for existence, many failing, many victorious, the victors carrying their tents into the camping-ground of the vanquished." The idea of life originating from one cell, he believes, is traceable to a lingering influence of the tradition of a "creative fiat," and Mr. Lewes therefore replaces it with a vast multiplicity of cells and points, as we have seen. This assumption would alter the complexion of the hypothesis of evolution, though it is not inconsistent with its present principle. Not only have we the multiplicity of numerically distinct points of life, but side by side with the universal likeness which shows the common basis there must have been the germs of rudimentary differences. These differences, we are taught, must begin, or must have begun, at the lowest points; so that what he does is merely to throw all the differences inside instead of outside, and accept them all as really existing. We suppose this has taken place by "logical necessity" too.

Mr. Lewes sees that similarities cannot be resolved into identities, that while there is similarity between plants and animals, there are also differences; and he postulates masses of protoplasm having initial diversities in them from the first. The question still remains unresolved, and not even attacked,—Why and from whence the differences?

We have been told that interpretation is nothing but the translation of one set of feelings into the terms of another set; but on his own principles Mr. Lewes cannot consistently stop with feelings. We have shown why; and here is another reason. "Consciousness," he says, "designates an ultimate fact, which cannot, therefore, be made more intelligible than it is already." Must we not, then, accept the deliverances of consciousness as final, and interpret things by thought?

SCHOOL-BOOKS.

A Primer of Greek Accidence for the Use of Schools. By Evelyn Abbot, M.A., and E. D. Mansfield, B.A. With a Preface by J. Percival, M.A. LL.D. (Rivingtons.)

DR. PERCIVAL'S notice of this Primer would deal the unwary reader to suppose that it was a compilation independent of "such a work as the grammar of Curtius—this grammar not being exactly adapted for the use of young boys." There is, however, Dr. Smith's abridgment, which is better adapted for anybody's use than the book before us. Dr. Percival announces that it is "based on sound philological principles"; but any one who

had a firm grasp of sound philological principles would not give *ὄδοος*, *ἔβδομος*, as instances of assimilation before *δ*, or say that the final *α* of *πατέρα* "is strictly a connecting vowel uniting the termination *ν* to the stem" (p. 46), or that *τελέω* was for *τελεσ-ω* (instead of *τελεσ-ωω*), or fail to give the strengthened stem *πολε-ι(πολε-)* of *πολε-ι*, or say that place is signified by the suffix *-ει* (p. 138) (instead of *-ιο-*), or write "*Πηλεν*, *Πηλίδης* (*ι* for *υ*). One at least of these errors is to be found in Curtius's Grammar; but that is little excuse, as no competent philologist imagines that Curtius, eminent scholar as he is, has said the last word on scientific grammar. It is all very well for Curtius to give the rule that nouns in *-της* of the third declension and names of trees are feminine; but our compilers err in making an absolutely unqualified statement to that effect, as *ἔλαιος*, *κότινος*, suffice to prove. Again, we find (p. 26), "a after *ρ* or a vowel . . . is retained . . . (except in *κόρη*, a girl)." What about *ροή*, &c.? Students who learn that "all participles in *-ας* (*αντ*) are declined as *πᾶς*," will be very likely to write *λύσαν* for *λύσαντα*. We are told (p. 134) that "adjectives in *ν* are declined like *πῆχυν*,"—a note which needs qualification, as on pp. 29, 39, we find correctly *πῆχυν*, *ἴδιος*. This primer, like Dr. Smith's abridgment, is deficient in notes on the dialects, which should be useful to young boys, unless the fashion of setting Homer at an early stage of education in Greek has been abandoned. Such mistakes as we have noticed do not, perhaps, affect the usefulness of the book very materially; but when an Oxford tutor takes to recasting old elementary work, there is little for him to do except to be scrupulously accurate.

Passages for Practice in Translation at Sight.
Selected and Arranged by J. S. Reid, LL.B.
Part I, *Latin*. (Daldy, Isbister & Co.)

If such a collection of excerpts as that before us be wanted, it is quite clear that head masters stand in urgent need of improvement. Moreover, Mr. Reid does little to supply their deficiencies. He gives no references. Now, a teacher who cannot select passages for his class to translate at sight from time to time would find great difficulty in looking out many of Mr. Reid's passages in annotated editions, and perhaps equal difficulty in translating them and commenting on them properly without assistance. Consequently the omission we mention is a great drawback to the usefulness of the volume. It is, moreover, quite unnecessary, for a boy who would seek assistance if references were given, can, as it is, go through the book with a dictionary, and so foil the endeavour to make him translate at sight. Though some of the pieces are too hard, and a few others are "tips" of long standing, e.g., Livy's 'Trial of Virginia,' Tacitus's 'Death and Character of Galba,' and Horace's 'Matutine Pater,' &c., the selection is, on the whole, good. Let us hope that teachers and pupils alike may be able to render the extracts, as Mr. Reid suggests in his Preface, "into pure and nervous composition." One remark of Mr. Reid's we heartily endorse, that it is good for pupils to have opportunities of observing how an advanced scholar handles a passage which he does not know. The value of such a lesson, however, varies directly as the originality of the teacher. It is not every first-class man, nor, perhaps, every senior classic, who can make an exhibition of his mental processes with advantage to his audience or his own reputation. It is to be regretted that the opinion should be entertained that Varro, Seneca, and other authors not read at school are "authors whom no examiner would venture to set from in a tripos-paper." We should wish Mr. Reid's advanced delectus success much more heartily if we did not feel that the kind of book is not much needed, and that if it were it would be indefinitely multiplied in no time.

Latin Without Tears; or, One Word a Day. By the Author of 'Peep of Day,' &c. (Hatchards.)

This is intended to be a first Latin book. The plan of illustrating inflections at once, instead of

teaching grammar on the old system, may be defensible, but it is very badly executed in this instance. No one who can put down such abominations as "ovis cum suo onere suo tergo ambulabat," the sheep with his burden on his back was walking, "mei dicebat," he spoke of me, "fele ludebam," I was playing with the cat, who scans thus, "Tumens inani grāculus superbia," and who thinks passages from the Vulgate likely to teach little boys Latin, ought to attempt the most elementary work on that language. All who use the book are pretty sure to shed tears over it eventually.

Homer without a Lexicon, for Beginners. Iliad, Book VI. By J. S. Philpotts, M.A. (Rivingtons.)

This is a carefully prepared little book, in which the value of etymology as an aid to memory is practically recognized. The only fault we can find is a slight deficiency in the indication of gender. We quite agree with the editor that the use of a lexicon by a beginner involves much mere mechanical turning over of leaves; but he seems to forget that some little ingenuity is exercised in the process of "looking out"; so that, though knowledge of words may be gained more expeditiously, there are considerable advantages lost by the substitution of notes for a lexicon. To those, however, who approve of the method involved, we can recommend this edition of one of the most beautiful and interesting portions of the Iliad.

The Acharnians of Aristophanes. By F. A. Paley, M.A. (London, Bell & Sons; Cambridge, Deighton, Bell & Co.)

MR. PALEY'S second appearance as an editor of Aristophanes is welcome to all who, either as work or pleasure, study Greek literature. With the brilliant exceptions of Mr. Roger's annotated translations and Mr. Paley's 'Peace,' no really good English editions of any of Aristophanes's plays have preceded the volume before us. It is to be hoped that Mr. Paley will extend his labours over the whole field. In tragedy he has exhibited great power as a bold and skilful emender. In this comedy he figures with still greater success as a defender "of the old text, which, as it seems to me, has in many places been altered without sufficient reason, not only by the German, but by their too obsequious followers, the English editors." One of Prof. Paley's own illustrations of his conservatism is as good as any we could select. Dobree and Elmsley (l. 347) give *ἐμέλλετ' ἄρ' ἀπαντες ἀνίησιν τὴν βοήν*. Prof. Paley keeps *ἐμέλλετ' ἄρ' ἂν ἀνασείναι βοήν*, "I thought you would all of you wave your—cries" . . . "*βοήν* is used *παρὰ προσδοκίαν* for *χίρας*. This was a form of asking quarter, to 'wave the hands' in token of submission." The construction of l. 343 is exactly explained by Mr. Paley's quotation, Soph. Ant. 685, *ὅπως σὺ μὴ λέγεις . . . λέγειν*, if we regard the sentence as interrupted; *ἀλλ' ὅπως μὴ τοῖς τρίβωσιν ἐγκάθηνταί μου λίθοι*—"but that there are not," &c., with "I cannot say" cut off by the eager interruption, *ἐκσείεσθαι χαμάϊ*. The notes are very careful and judicious. Prof. Paley enters with zest into the humour of the play, and is often happy in his renderings. When we say that the well-known editor is clearly at his best as a commentator on Greek comedy, we need bestow on the volume no other word of praise.

Grammatical Exercises in Latin Prose Composition. Prepared by G. F. H. Sykes, B.A. (Collins, Sons & Co.)

WHATEVER be the intrinsic merits of this set of exercises, its sale must be restricted by the fact that it is "a companion to the Latin Grammar of Dr. Leonhard Schmitz." It is also unnecessarily bulky. We have wasted several minutes over an unsuccessful attempt to discover on what principle the marks of quantity are distributed. The sentences propounded for translation appear to us to be, on the whole, well selected. The agreement, however, of adjectives with two or more substantives ought to be specially illustrated. It should be mentioned that there is a double index, English

and Latin, which will be very handy; and that the book is generally well got up.

OUR LIBRARY TABLE.

THE late Mr. Bagehot's volume on *The Depreciation of Silver* (H. S. King & Co.) contains a collection of several papers on the subject named in the title of the work, especially in connexion with the rate of exchange with India. Originally written for the *Economist* newspaper, it had been Mr. Bagehot's intention to have recast the separate articles into a continuous form. A few words in the Preface to the volume express both the author's desire and his feeling of inability to perform it; after referring to the collection of papers which form the book, he says,—"If I could, I would have rewritten the whole of them in a more systematic form. But I have no time or strength at my disposal for such a task, and I am obliged, therefore, to use this substitute." This expression of want of power to complete the task is the more touching, as it is almost among the last words which Mr. Bagehot wrote. The object of the volume is a very simple one, and it is treated in the most simple and clear manner; it is to show that the natural course of events will, in all probability, bring about in a natural way a solution of the great difficulties into which the depreciation of silver has plunged Indian finance. Many persons who have no knowledge of the higher questions of Indian Finance, but who have relations or friends in that country, have had the subject brought home to them very pointedly by the loss of income which the depreciation in the value of silver entailed. Officers in India, with families in England, found that it took many more rupees than it used to do to provide the same number of sovereigns in England. The Government of India experienced a similar difficulty on a larger scale, and has had to provide for a loss amounting to many millions sterling on account of the same cause. On this wide and difficult subject Mr. Bagehot has written with the power of a deep and philosophic mind and the skill of a practised thinker. Analyzing the whole matter to its core, he makes it abundantly clear that the evil will in time work its own remedy, and that the stimulus to the export trade from India given by the depreciation in the monetary standard of that country will attract silver to that country in amounts which will gradually set the balance even. For the present, it would appear that the period of extreme depression was passed. While it was at its height various remedies were proposed, which Mr. Bagehot examines into in several short and trenchant essays, and disposes of summarily. The question with which the volume deals is one of great difficulty. Geographically speaking, India unquestionably belongs to the East, to the countries which from time immemorial have used a silver currency; politically, it forms part of the British Empire, where a gold standard prevails. The volume is distinguished by Mr. Bagehot's well-known lucidity of style. Reading it brings back again to the mind a deep and natural regret for the death of the author. Mingled with the remembrance of his many services to Economic Thought in this country, the feeling naturally rises how much more he might have done, had his life not been cut short in the fullness of his matured vigour.

MR. W. GLAISTER's translation of the *Life of the Emperor Karl the Great*, by Eginhard (Bell & Sons), is a real addition to our English library of historical works. The translation itself is faithful yet easy—two properties of a good version which are rarely seen in combination. The notes are, on the whole, scholarly, and illustrate instead of (as sometimes happens) being illustrated by the text. The work is rendered more useful by an ethnographical map proper to the period, and certain very useful genealogical trees. There is one objection we feel bound to record; it is to the title. It seems a pity to change a long-established nomenclature unless there are very grave reasons for the change, more especially in the case of individuals whose name is on everybody's

lips. There are few who do not know that Karl is German for Charles; and those who do not, will not become much wiser for the information. Spite, therefore, of a few recent authorities, we much prefer to retain Charlemagne. If any necessity for a change could be proved, it would seem more natural to show the monarch in full English as Charles the Great. What would be said if some ardent admirer of the Semitic languages should insist on calling St. Peter St. Kephas?

LIST OF NEW BOOKS.

Theology.
Christian World Pulpit, Vol. 11, 4to. 4/6 cl.
Johnson's (S.) Oriental Religions and their Relation to Universal Religions—China, 8vo. 25/ cl.
Missionary Church of England, 12mo. 1/4 cl.
Sexton's (Geo., LL.D.) Fallacies of Secularism, cr. 8vo. 2/6 cl.
Sexton's (Geo., LL.D.) Reasons for Renouncing Infidelity, 2/
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Wigram's (A. T.) Thoughts on the Harmony between the Beatitudes and the Lord's Prayer, fcap. 8vo. 2/6 cl.

Music.
Major's (S. D.) Tunes for the Family and the Congregation, large square, 7/6 hf. bd.

Lave.
Rawlinson's (J.) Notes on the Mortmain Acts, interleaved, 2/6

Poetry.
Tracery in the Church Roof (Poems), 16mo. 5/ cl.

History and Biography.
Annals of England, A.D. 1660 to 1714 (The Stuarts), School Edition, Vol. 5, 12mo. 2/6 cl.

Benn's (G.) History of the Town of Belfast, 8vo. 28/ cl.
Deltzsch's Jewish Artisan Life in the Time of Our Lord, translated by Mrs. Monkhouse, cr. 8vo. 14/ cl.

De Vinne's (Theo. L.) Epitaphs of Printing, illus. 21/ cl.
Epochs of Modern History—The Beginning of the Middle Ages, by Rev. R. W. Church, 18mo. 2/6 cl.

Espinasse's (F.) Lancashire Worthies, 2nd series, 4to. 16/ hf. bd.

Geography.
Wright's (J.) Centennial Tour in the United States and Canada, cr. 8vo. 2/6 cl.

Philology.
Turkish Vade-Mecum of Ottoman Colloquial Language, by J. W. Redhouse, 32mo. 6/ cl.

Science.
Couche's (C.) Permanent Way, Rolling Stock, &c., of Railways, translated by J. R. Shoolbred, Vol. 1, Permanent Way, Atlas of 33 plates, 4to. 40/ cl.

Haynes's (M. H.) Veterinary Notes for Horse Owners, illus. cr. 8vo. 7/6 cl.

General Literature.

All About Book-keeping, cr. 8vo. 2/6 cl.

Austin's (A.) Lessico, the Bastard, cr. 8vo. 3/6 cl.

Burke's (U. R.) Spanish Salt, 12mo. 3/6 cl.

Caithness's (Countess of) Serious Letters to Serious Friends, 7/6

Cassell's Dictionary of Cooking, roy. 8vo. 15/ hf. bd.

Chilten's (Faith) Watching for the Dead, 2/6 cl.

Churchman's Shilling Magazine, Vol. 20, 8vo. 7/6 cl.

Denton's (Rev. W.) Montenegro, cr. 8vo. 6/ cl.

Disraeli's (Rt. Hon. B.) Sybil, 12mo. 2/ bds.

Holiday Album for Children, 12mo. 3/6 cl.

Industrial Library, No. 2, Banker's Clerk, 5th edit. 12mo. 2/ cl.

Steele's (F. A.) Hints and Models for Oral Teaching, 1/6 cl. swd.

Stowe's (H. B.) Uncle Tom's Cabin, with a Sketch of Life of Rev. Josiah Henson, 12mo. 3/6 cl.

[ADVERTISEMENT.] — BIBLICAL THEOLOGY. By KLEIO. New York, 1s. 6d.; in paper cover, 9d.

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CAXTON AND SHAKESPEARE.

THERE is one of the sonnets of Shakspeare, in his 'Passionate Pilgrim,' No. XXI. which is such a beautiful paraphrase of part of the third chapter of the third book of Caxton's 'Game of the Chess' that, at the risk of wearying your readers with another letter on this subject, I am sorely tempted to publish them side by side:—

CAXTON.

Veray trewe loue fayleth neuer for wale ne for enyl and the most swete & the most comforyng thyng is for to haue a frend to whom a man may say his secret as wel as to hym self but veray amyte and frendshyp is somtyme founded vpon some thyng delectable and this amyte cometh of yongthe in the which dwelleth a disordynate hete and otherwyle amyte is founded vpon honeste and this amyte is verayous. . . . Herof men say a comyn prouerbe in Englonde that loue lasteth as longe as the money endureth & whan the money fayleth than there is no loue. . . . No man may proue his frende so wel as in aduersite or whan he is poure for the veray trewe frende fayleth at no tene. . . . And therefore sayth the verserfeth thow two versetfene felicit multi numeratur amici Cum fortuna perit nullus amicus erit whiche is to say in englysh that as longe as a man is crouse and fortunat he hath many frendes but whan fortune turneth and perissheth there abyeth not to hym one frende. . . . And the veray trewe frende ben known in pure aduersite.

SHAKESPEARE.

Whilst as fickle Fortune smiled,
Thou and I were both beguiled,
Every one that flatters thee

Is no friend in misery.

Words are easy, like the wind;

Faithful friends are hard to find:

Every man will be thy friend

Whilst thou hast wherewith to spend;

But if store of crowns be scant,

No man will supply thy want.

If that one be prodigal,

Bountiful they will him call,

And with such like flattering,

'Pity but he were a king!'

If he be addicted to vice,

Quickly him they will entice;

If to women he be bent,

They have at commandment:

But if Fortune once do frown,

Then farewell his great renown;

They that fawned on him before

Use his company no more.

He that is thy friend indeed,

He will help thee in thy need:

If thou sorrow, he will weep;

If thou wake, he cannot sleep;

Thus of every grief in heart

He with thee doth bear a part.

These are certain signs to know

Faithful friend from flattering foe.

I have this week discovered the exceedingly curious and interesting fact that the copy of Caxton's edition of Higden's 'Polycriconicon,' which formerly belonged to the Royal Library at Windsor (having Henry the Seventh's name on the binding), passed, about the middle of the sixteenth century, through or into the hands of one "Hugh Evans, Clerk," a Welsh parson, who, besides inscribing his name on two or three of the pages, has copied at the foot of one leaf the first stanza in *Welsh* of the hymn, 'Dies Irae,' and also, out of his national pride, has quietly destroyed the first forty-eight leaves of the book, that it may appear to begin with the description and praises of his native land. We seem here to have no less than four or five strong points for identifying him with "Sir Hugh Evans" in the 'Merry Wives of Windsor,'—first his name, then his profession, next the language of his inscription, as well as the age of the handwriting, and, lastly, the fact of the book having undoubtedly been at Windsor in Shakspeare's time.

EDWARD SCOTT.

"SINDERESIS."

ANOTHER form in which this word occurs is *sinteresis*. In 'Patient Grisail,' p. 19, of the Shakspeare Society's reprint, amongst the "terrible words" said by Farnese to be chewed between the teeth of certain "changeable silk gallants" is "*the sinteresis of the soul*"; and, accordingly, we find the phrase employed by the "fantastic" Emulo (*Ib.*, p. 41).

Is not the derivation from *συντήρησις*, so well maintained by Mr. Sydney F. Smith in his communication of last week, suggested, or illustrated, by the very quotation entered by Milton in his 'Commonplace Book'—"This Sindiresis the Lord put in man to the intent that the order of things should be observed"? *συντήρησις* means an observing.

JOHN W. HALES.

THE "COAST" OF BOHEMIA, IN 'THE WINTER'S TALE.'

A GOOD deal, as we all know, has been written about the geographical knowledge of Shakspeare, as measured by the inaccuracy of his notice of Bohemia. There is no doubt about it. We cannot excuse it even by bringing the Bohemian frontier down to the Danube, and by treating the banks of that river as a coast. The express notice of it (in Act iii. sc. 3) is "Bohemia—a desert country near the sea"; and the Old Shepherd, as he describes the terrors of the storm which he has solutely witnessed, evidently speaks of the sea rather than of a river. Except, however, in his speech and in the stage direction, nothing more is heard about the Bohemian geography; in other words, the notice of its sea-coast is a mere *obiter dictum* rather than any essential part of the story. Still, so far as this goes, Bohemia is said to be washed by the sea. There is no doubt about this.

Neither is there any doubt about Sicilia (it is not called *Sicily*) being an island:—

Act iii. sc. 1.—Sicilia, a street near some town.

Enter CLEOMENES and DION.

CLEOMENES. The climate's delicate; the air most sweet;
Fertile the *isle*; the temple much surpassing
The common praise it wears.

But this is the only place where it is called so. Neither is its geography, so to say, "invested with circumstances." Nevertheless, if there is one country more than another in which it is easy to find a town, to fix a court in it, and to deal with extreme definitude and precision, that country is Sicily. Yet "a street near some town" is eminently indefinite and vague. Still, Sicily is an island, and Bohemia is on the sea: for there is no doubt but that it is Sicily, the island, that is meant by Shakspeare.

Whether it was this in the original story is doubtful. There are, in actual geography, two Sicilias; there is the island in the Mediterranean, and there is the district of the Szeklers, or Szeklerland, in Hungary; and between Hungary and Bohemia it is easier to see a connexion than between Bohemia and the Sicily of the south. In Latin (and it is in Latin that all the old Hungarian prose is written) the name for these Szeklers is *Siculi*. I consider, then, that this Sicilia (not exactly that of Shakspeare, but that of the fundamental narrative upon which the play is grounded) is the Szeklerland of the present boundary between Transylvania and Hungary proper. So it is called now, and so it is called as early as the time of King Alfred, in whose writings the name first presents itself. This may, or may not, abate the so-called oversight of Shakspeare. It is not, however, with this object that the present doctrine is suggested. What it is meant to suggest is the direction in which we must look for the origin of the story, or, at least, the origin of that portion of it which deals with the jealousy of Leontes. It is in either the Bohemian or the Hungarian literature that we are the most likely to find it.

We may, probably, say more than this. That the jealousy of Leontes is of a peculiar and exceptional character no one denies. It develops itself in a moment; and it develops itself at the very beginning of the play. It has no antecedents, or else very inadequate ones. There is no evidence that Leontes was naturally jealous, or that, constitutionally, he was not as unsuspicious as Othello. Hence, his sudden turn of temper takes the reader by surprise.

Be its character, however, what it may, it is the *primum mobile* of the drama. We find it so early as the second scene in the act.

We shall do well if we compare it with that of Mathias in Massinger's play of 'The Picture.' Here Mathias takes leave of his admirable wife Sophia, and his jealousy is on similar groundwork. But more on this point will be said in the sequel.

At present, this is not much. Indeed, it is very little; but it is only from the most general view of the structure of the two plays that it has been taken. Where there is conscious imitation on the part of a later writer who has a predecessor on the same groundwork we can generally find in the body of his work (be the extraneous matter what it may) some common odd or end peeping out, or cropping up, which tells us that the writer knows what he is doing, and that he must follow his predecessor with a difference. One of the ways of doing this is to reverse the order of the motives. Now this we find in Massinger. The parting of Mathias and Sophia is that of a husband and a wife who show no signs of jealousy. But the musings of Mathias after his wife's exit tell us that he is a man of a wretchedly jealous temper; and this parting is at the very opening of the play. But he has thought on the matter beforehand. He has consulted an adept in the black art, and the adept has given him a small picture of his wife which he can carry about with him, and which will turn dark when she is tempted, darker when there is danger of her yielding, and black when she has yielded. The misery that this picture creates for him is the main feature of the action of the drama. In this he is sorely tempted, and the test of the extent of the temptress's fascination is in the following dialogue, as late in the play as the end of the second act:—

MATHIAS. I am constant to
My resolution. [That is, to depart].
HONORIA. But dare you stand

The opposition, and bind yourself
By oath for the performance!
MATHIAS. My faith else
Had but a weak foundation.
HONORIA. I take hold
Upon your promise, and enjoin your stay
For one month longer.
MATHIAS (Aside). I am caught.

Now this is just what Polyxenes is requested to do by Hermione; but Hermione's persuasion is honest, and above-board, and in the presence of her husband. That of Honoria is very, very much the contrary.

The *causa mali*, then, in both plays is the prolongation of a visit at the entreaty of a wife; and the machinery in the 'Winter's Tale' is a statue and oracle, and in the 'Picture,' a portrait and a professor of magic. In both "All's well that ends well," and the conclusions are happy ones.

When we can get thus far in two stories, we can generally go further, and find explanation for outlying bits of extraneous detail. Such is the case here. There is no chronology in the 'Winter's Tale,' no historical reality in either Leontes or Polyxenes. There are no such kings in either Sicily or in Bohemia. It is very different with Mathias. He is a great soldier, and it is the Turks whom he fights against. Action for action, he is very like a transformation of the great historical captain, Huniades. Name for name, he is identical with Mathias, the king of Hungary. Date for date, he may be either. The queen that tempts him is the wife of the King of Poland, Lithuania, and Hungary, and the king himself is Ladislaus, the actual king of those countries during the great war against the Turks under Amurath II. But this is not all. There was this Ladislaus who was a King of Poland; and there was another Ladislaus who was (or claimed to be) a King of Sicily,—or rather of the two Sicilies. In this, I suggest, lies the explanation of the confusion between the Sicily which is Szekler-land, and the Sicily which is an island in the Mediterranean.

So much for the Szekler-land which is Sicily. How far was Bohemia Bohemian? It was very nearly so but not quite, for it was Bavaria on the Bohemian frontier rather than Bohemia itself.

The "desert country near the sea," as a stage direction, has already been noticed. This means something more than a mere desolate tract of land. The scene continues:—

Enter ANTIGONUS, with the child; and a MARINER.
ANTIGONUS. Thou'rt perfect, then, our ship has touched upon
The deserts of Bohemia.

We are safe in considering this as the "Deserta Boiorum" of the Latin geography translated; the inference from which is this—that the Latin is the language in which we are likely to find the original plot in its oldest form, and that when we get something like it in any language other than Latin, we must not sit down, or "rest and be thankful." Unless we trace the story to the Latin, we fail to get it in its oldest form.

But who (it may be asked) ever talked about the Szeklers or Sicilians of Hungary in the time of Shakespeare? Many men; especially politicians. It was the time of Stephen Bathory in Poland, and of Bethlen Gabor in Transylvania; and Bethlen Gabor is not only described as the Lord of Szekler-land, but also as "a noble of the ancient sept or tribe of the Siculi, which bee the eldest inhabitants of Transylvania." Indeed, the Transylvanians under Bethlen Gabor are generally spoken of as the Saxons and Siculi; or, sometimes, the "Saxons, Siculi, and Hungarians," are said to constitute the *three nations*. The time, then, of Bethlen Gabor, which was also the time of James the First and of Shakespeare, was that when the name Sicilian was most especially in use.

R. G. LATHAM.

THE CAXTON CELEBRATION.

IN our further notice of the Caxton Exhibition, we shall, at the risk of sacrificing chronological consistency in the history of printing, give the place of honour to Caxton's own productions; mentioning first, however, a few original docu-

ments which are shown as illustrating the Life of our first Printer.

Two of these are from the Mercers' Records; the first showing the date of Caxton's apprenticeship, under the sixteenth year of King Henry the Sixth (1437-38), as follows:—

Item John Large } les apprentices de
Item William Caxton } Robert Large llij s.

The four shillings was the fee for apprenticeship, we presume, for both youths, making it two shillings a-piece. The second document is a letter sent by the Court of Merchant Adventurers to William Caxton, Governor of the English Nation beyond the Sea. It is endorsed, "A lettre send ou to Caxton goünor," and begins "Right trusty Sir, we grete youe well."

Among the Churchwardens' accounts for the parish of St. Margaret's, Westminster, we have the following entry under the receipts for the year 1491:—"Item. At burying of William Caxton for 2 torches—6s. 8d." In the Wardens' Accounts of the Guild of our Lady, St. Margaret's, Westminster, entries are shown which prove a connexion between the Westminster Guild and the Wool Staple and Mercers' Company. A photograph is also here shown of a MS. supposed to be in the handwriting of Caxton, from the original in the Pepysian Library, Cambridge. It represents the colophon of a book containing a translation of part of Ovid's 'Metamorphoses,' supposed to have been printed, but of which no copy is known.

And now we come to the first book printed in English, and the first book printed by Caxton, either alone or in association with Colard Mansion, of Bruges; namely, 'The Recuyell of the Histories of Troye,' translated in 1469-71, from the French of Raoul Le Fevre. It is supposed by Mr. Blades to have been printed in 1474. A magnificent copy of this book, lent by the Duke of Devonshire, is exhibited in a glass case alone, on a velvet cushion. It formerly belonged to Elizabeth Grey, Queen of King Edward the Fourth, and at the Roxburghe Sale, in 1812, fetched the large price of 1,000 guineas. A second copy is also shown, the property of Earl Spencer, and a third from the Library of St. John's College.

The second book printed by Caxton, likewise at the Bruges Press, is 'The Game and Play of the Chess Moralised,' translated from the French in 1474, but printed in or about the year 1475. This book is full of very pleasant reading, and may possibly have been perused by Shakespeare himself, as shown in some parallel passages cited by Mr. E. Scott, of the British Museum, lately, in our pages. Two copies of this work are exhibited, one by Lord Spencer, and the other by the Duke of Devonshire. It was regarded as the first book printed in England, until Mr. Blades disputed the fact.

The Queen sends one copy of the original 'Recueil des Histoires de Troyes,' and Lord Spencer another, printed about the year 1476. The 'Fais de Jason' follows, printed at Bruges about 1476-77, the only copy in England, from the Library of Eton College. The "Meditacions sur les sept pseaulmes penitenciaulx," completes this part of the series. Only a fac-simile of it is shown from the unique copy in the British Museum, discovered by Mr. Jones in the year 1841. It is supposed by Mr. Blades to have been printed by Colard Mansion, about the year 1477. All these are printed in what Mr. Blades calls type No. 1.

In type No. 2, we have 'Les quatre Derrenieres Choses'; only, however, a page in fac-simile from the unique copy in the British Museum, supposed to have been printed at Bruges about 1476.

The first book, however, undoubtedly printed by Caxton in England, and bearing date, was 'The Dictes and notable wise sayings of the Philosophers,' "Emprynted by me Wylliam Caxton at Westmestre. 1477." Of this there is a copy lent by Mr. Christie-Miller, which is shown alone in a glass case, and on a velvet cushion. Another copy has been lent by Mr. Tyssen-Amhurst, and a third copy by Earl Spencer. 'The History of Jason,' circa 1477, follows, lent by Earl Spencer,

there being also a copy lent by the Bodleian Library. Next we see 'Hore ad usum Sarum,' about 1477, a fac-simile, probably the smallest book printed by Caxton. Next is the first edition of Chaucer, 'The Canterbury Tales,' about 1477-78, lent by Earl Spencer. The 'Christine de Pisan' follows, date 1478, of which there are three copies. The 'Propositio Johannis Russell,' circa 1478, is exhibited by Earl Spencer, and another copy by the Earl of Leicester. In this type we have also the Lydgate, 'Stans Puer ad Mensam,' circa 1478; the 'Infancia Salvatoris,' about 1478, lent by the University of Göttingen, for which institution it was purchased, at the sale of the Harleian Library, in 1745, for the sum of half a guinea; Boethius's 'De Consolatione Philosophie,' translated by Chaucer, "I William Caxton have done my devoir to enprint it," circa 1478. Of this four copies have been lent. 'Cordiale; or, the four Last things,' 1479. 'Parrus et Magnus Catho,' by Burgh, circa 1481. 'Tally of Old Age, of Friendship; the Declaration of Noblesse,' "Enprynted by me symple persone William Caxton," 1481. Of this no less than six copies have been lent.

We have not mentioned all the works printed in this type of which examples are given, but must pass on to type No. 3. In this we have Caxton's famous advertisement about the 'Pyes of Salisburie vse,' i. e. the "Pica" or "Directorium Sacerdotum." The words are,—"If it plesse any man spiritual or temporel to bye any pyes of two and thre commemoraciõs of Salisburie vse enprynted after the forme of this preest's lettre which ben wel and truly correct, late hym come to westmonester in to the almonestrie at the reed pale—and he shal have them good chepe." This is supposed to have been printed about the year 1478. There is a Boethius in the same type, lent by the Duke of Devonshire; and a fac-simile page from a Psalter in the British Museum, believed to be unique.

Of books printed in types No. 4 and 4*, there are numerous examples; as, for instance, 'The Chronicles of England,' 1480; 'The Description of Britain,' 1480; the 'Curia Sapientie, or Court of Sapience,' circa 1481; an Indulgence by Pope Sixtus IV., 1481; the 'Polycronicon,' 1482; Deguillville's 'Pilgrimage of the Soul,' 1483, from which Bunyan is supposed by some persons to have drawn his inspiration; Gower's 'Confessio Amantis,' 1483; the 'Golden Legend,' 1483; 'The Life of the Holy and Blessed Virgin, Saint Winifrede,' "reduced into Englysshe by me William Caxton," circa 1485; and 'A Book of the Noble Histories of King Arthur and of certain of his Knights,' 1485, &c.

In type No. 5 is 'The Book of Good Manners,' from the French of J. Le Grand, 1487; 'The Royal Book, or Book for a King,' with woodcuts circa 1488; 'The Image of Pity,' a quarto sheet, 1489; and 'The Doctrinal of Sapience,' 1489, on vellum, the property of the Queen, and lent by her from the Library at Windsor. A note accompanies this in the following words:—"This was for a long time considered as the only copy on vellum issued by Caxton. A copy of the 'Speculum Vitæ Christi' has, however, been discovered (also on vellum), and was purchased a few years ago for the British Museum. This book is still unique in one particular: all the paper copies end on Sig. h, but this has three additional leaves on 'The Negligences happening in the Masse.' It was presented to King George the Third by Mr. Bryant, and did not accompany the remainder of the Royal Library when made over to the nation by George the Fourth. Not, however, till Bryant had reconsidered the price and consulted with old Pain, the bookbinder, did he venture to give four guineas for it." The price paid for the 'Speculum Vitæ Christi' in the British Museum was, we believe, 1,000 guineas. Among the books printed in type No. 6, we find the 'Christine de Pisan,' 1489; the 'Statutes of King Henry the Seventh,' 1489; the 'History of the Victorious Prince Blanchardin, Son of the Noble King of Fryse, and of Eglantine, the Proud Lady in Love,' 1489, an

unique book, lent by Earl Spencer; the 'Ars Moriendi,' 1491; and 'The Chastising of God's Children,' 1491, the earliest book printed with a title-page in England.

Such is the enumeration of only a few of the books printed by Caxton himself set forth to view in the Caxton Exhibition.

In connexion with the Celebration it is proposed to strike a medal in honour of Caxton. The design has been furnished by Messrs. Wyon. The profits arising from the sale of the Medal will be devoted to the objects of the Celebration.

THE NEW KEATS LETTERS.

THE letters published in the New York *World* of June the 25th and 26th, professedly by Keats, and by his brother George, will have been read with care by all who take an interest in Keats, and I should, in consequence, like to make some remarks about them. Of course, bearing in mind the attempts that have been made to forge Keats letters, one is naturally a little suspicious of any that are brought forward. A Mrs. Speed is named as the depository of the papers, but the *World* correspondent who prints the letters has withheld his name, and does not say whether he is making these publications with or without Mrs. Speed's leave. The omission of the year-date to nearly all the letters may strike some persons as suspicious, but such omission was a common habit of Keats's. A more important error is that the letter to George Keats makes the schoolmaster appear as the guide at Staffa, instead of at Iona, a distance of some eight miles of good sea. The way in which this is done is singular. Lord Houghton prints Keats's Journal, addressed to Tom, as follows:—

"July 26th.—Well! we had a most wretched walk of thirty-seven miles, across the Island of Mull, and then we crossed to Iona, or Icolmkill; from Icolmkill we took a boat at a bargain to take us to Staffa, and land us at the head of Loch Nakeal, whence we should only have to walk half the distance to Oban again and by a better road. All this is well passed and done, with this singular piece of luck, that there was an interruption in the bad weather just as we saw Staffa, at which it is impossible to land but in a tolerably calm sea. But I will first mention Icolmkill. I know not whether you have heard much about this island; I never did before I came nigh it. It is rich in the most interesting antiquities. Who would expect to find the ruins of a fine cathedral church, of cloisters, colleges, monasteries, and nunneries, in so remote an island? The beginning of these things was in the sixth century, under the superstition of a would-be-bishop-saint, who landed from Ireland, and chose the spot for its beauty; for, at that time, the now treeless place was covered with magnificent woods. Columba in the Gaelic is Colm, signifying 'dove'; 'kill' signifies 'church'; and 'I' is as good as island: so I-colum-kill means, the Island of St. Columba's Church. Now this St. Columba became the Dominic of the Barbarian Christians of the North, and was famed also far south, but more especially was revered by the Scots, the Picts, the Norwegians, and the Irish. In a course of years, perhaps the island was considered the most holy ground of the north; and the old kings of the afore-mentioned nations chose it for their burial-place. We were shown a spot in the church-yard where they say sixty-one kings are buried; forty-eight Scotch, from Fergus II. to Macbeth; eight Irish; four Norwegians; and one French. They lay in rows compact. Then we were shown other matters of later date, but still very ancient, many tombs of Highland chieftains—their effigies in complete armour, face upward, black and moss-covered; abbots and bishops of the island, always of the chief clans. There were plenty Macleans and Macdonalds; among these latter, the famous Macdonald, Lord of the Isles. There have been three hundred crosses in the island, but the Presbyterians destroyed all but two, one of which is a very fine one, and completely covered

with a shaggy, coarse moss. The old schoolmaster, an ignorant little man, but reckoned very clever, showed us these things. He is a Maclean, and as much above four feet as he is under four feet three inches.

The *World* version, supposed to be addressed to George Keats, abbreviates this account after the following fashion:—

"July 26.—We had a most wretched walk across the Island of Mull, and then we crossed to Iona, or Trolinkil (*sic*). From Trolinkil we took a boat at a bargain to take us to Staffa, and after to land us at the head of Loch Nukgal (*sic*), whence we should only have to walk half the distance to Oban again, and by a better road. All this is well passed, and done with this singular piece of luck, that there took place an intermission in the bad weather just as we came in sight of Staffa, on which it is impossible to land but in a tolerably calm sea. The old schoolmaster, an ignorant little man, but reckoned very clever, showed us about. He is a Maclean, and is as much above four foot as he is under four foot three."

Of course this error may be due to careless transcription, and I think a clever forger would have kept out of such a blunder. There is a curious discrepancy in the same extract. Lord Houghton says (Letters, vol. i. 185), "Suppose now the giants who rebelled against Jove had taken a whole mass of black columns," &c. The Yankee version says, "Suppose now the Giants who came down to the daughters of men had taken," &c. Now this last was rather an inappropriate moment for the manufacture of Staffa columns, and it was not the Giants who came down to the daughters of men, but the Angels, and afterwards they begot the Giants. Yet possibly Keats may have made this slip. A more suspicious circumstance is that the names omitted by Lord Houghton are not usually filled in in the *World* version, and it is hard to suppose that an American having the original documents before him would refrain from any tenderness to existing persons from so doing, especially after retaining the passage as to Mr. Severn's baby. But this very slander seems an aimless one for a forger to manufacture, and I own its insertion seems to me rather an argument for the genuineness of these documents. My chief crux is this: two of the letters given, the one to Mrs. George Keats, and the other to his brother (Letters, vol. ii. p. 37), are the same, and yet not the same, in Lord Houghton's and the *World* version; that is to say, they run nearly into the same words, and quite into the same sense,—they must both be copies of the same original letter. It is impossible that in either of these cases a letter could have been written at two different times so similar as these are and yet so different. Consequently, either Lord Houghton's version or the present *World* version is grossly inaccurate, and great liberties must have been taken in one of the two cases with the original text. Still, assuming that the *World* version is the incorrect one, this does not bear at all against, but rather in favour of, its authenticity, for it would be a very shallow forger who would expect to pass off already published letters as new ones by such trivial alteration. The two first pieces of poetry quoted are, as far as I know, unpublished; they are certainly not good, but Keats's sportive verses introduced in letters are often very bad. The 'Staffa' and the 'Otho' extract, the only remaining pieces of poetry given, have already been published in the letters. Speaking widely, I cannot run above a small half of the matter now published to earth in Lord Houghton's letters. Yet if all is genuine, why does the correspondent of the *World* republish old matter with new, and why in some cases say that *part* of an extract has been published before, when it has *all* been published before?

The most serious discrepancy I have kept to the last. In Keats's letter to Mrs. George Keats, which is identical with his letter to the same person in Lord Houghton's volumes (Letters, vol. ii. p. 46), the Houghton version mentions George Keats as returned to America; the *World's*

version mentions George as in England, and in good health—a difference so serious cannot be accounted for by careless transcription. Yet here again I cannot see why a forger should make such an error. There are two little passages which seem unpublished, that have to me a distinct flavour of Keats about them. One about the old lady's mittens, p. 2, col. 3, of the *World*, another, p. 2, col. 1, of the *World*, the description of the baby's nails and the market-women's fingers in the butter.

Of course, if the chief letter to George Keats, "Winchester, September, Friday," be a forgery, it is easy enough to see where the forger got the idea of such a letter. Writing from Winchester to Reynolds on September 22, 1819 (Letters, vol. ii. p. 25), Keats says, "I am writing a long letter to George, and have been employed at it all the morning." V.

Literary Gossip.

MR. E. N. YOUNG is writing, and Mr. Horace Waller will revise, a journal of Mr. Young's adventures while engaged in the exploration of Lake Nyassa, and in establishing, as he successfully did, the settlement of Livingstonia. Mr. Murray is the publisher.

WE understand that the Royal Copyright Commission is not likely to make its Report until next year. Meanwhile, as we have before stated, the Commissioners are endeavouring to find a basis for their Report by formulating a series of resolutions. These resolutions, we are informed, are now about seventy in number. It is probable that they will reach a hundred.

WE are glad to hear that Messrs. Trübner are preparing for immediate publication a volume of 'Original Letters and Papers upon Philological Subjects,' by the late Viscount Strangford. They will be edited by Lady Strangford. Lord Strangford, everybody knows, was versed in the living languages of the East: he spoke and wrote Turkish, Persian, Arabic, Hindustani, and Afghan with fluency. His Lordship's great speciality was Modern Greek, in which he was admitted to be *facile princeps*. His knowledge of all the Slavonic languages was large, and he was an authority in all matters appertaining to Celtic. Lithuanian also claimed a great portion of his attention, and he did not even ignore the dialects of the Gipsy tribes. Besides his contributions to the *Journal* of the Royal Asiatic Society, the *Saturday Review*, the *Pall Mall Gazette*, &c., the volume will also contain numerous unpublished papers and essays, and letters written to Prof. Max Müller, Mr. Freeman, and others. There will be probably prefixed to the volume letters from Prof. Vambéry and Prince Lucien Bonaparte, both addressed to Lady Strangford.

MR. JASPER MORE is about to publish a narrative of his experiences in Bulgaria. Mr. More, it will be remembered, accompanied Lady Strangford during the earlier part of her philanthropic mission to Eastern Europe.

THE life of the late Dr. Wilson, of Bombay, will shortly be published. It is from the pen of Dr. Duff, who, with Dr. Wilson, was one of the oldest Scotch missionaries who have ever laboured in India. A report from India states that Mr. Andrew Wilson, the well-known journalist, and author of 'The Abode of Snow,' will contribute to Dr. Duff's narrative.

MR. MURRAY has in the press 'The English

in Spain; or, the Story of the Civil War between Christinos and Carlists in 1834-1840,' compiled from the letters, journals, and reports of the British Commissioners with Queen Isabella's armies, by Major Francis Duncan, R.A., author of 'The History of the Royal Artillery.'

WE are extremely glad to hear that, encouraged by the success of his admirable French Pocket Dictionary, Mr. John Bellows, of Gloucester, is engaged in the preparation of a German Dictionary on the same principle. The work will occupy several years.

MR. MURRAY promises, under the title of 'The Moral Philosophy of Aristotle,' translations of the Nicomachean Ethics, and of the paraphrase of Andronicus, by the Rev. Walter M. Hatch, M.A., Fellow of New College, Oxford. Philosophical essays, introductions, and analyses will be added.

A NEW part (the sixth) of Mr. Lane's Arabic Lexicon, the first since his death, will appear in August. This and the following volumes will be edited by Mr. Stanley Lane Poole, who will prefix to the new part a memoir of the late Mr. Lane.

MR. MURRAY has two philological works in the press, the first of which, at all events, will be looked for with some curiosity: 'A Discursive Glossary of Peculiar Anglo-Indian Colloquial Words and Phrases, Etymological, Historical, and Geographical,' by Col. H. Yule, C.B., and Dr. A. Burnell; and the Psalter of 1539, a landmark of the English language, with Preface and Notes, by Prof. Earle.

MR. H. C. BARKLEY, the author of 'Between the Danube and the Black Sea,' is writing a Christmas book, to be published by Mr. Murray, called 'My Boyhood: a True Story.'

PROF. DE GOEJE has issued a new prospectus regarding the projected edition of Tabarî. The report that a complete copy of the work existed in one of the libraries of Medina has proved to be unfounded. Happily this ill-luck has been counterbalanced by the discovery of manuscripts the existence of which had been unknown to the Professor. The Asiatic Society of Bengal, at Calcutta, possesses a valuable fragment of the first volume, which has been lent to him. Sir William Muir also gave the use of his beautiful manuscript of that part of Tabarî which contains the life of the prophet. Prof. Wetzstein called the Professor's attention to two manuscripts, which had been brought by him to Europe. One of these is at Berlin, and contains the reign of Abû Bekr; the other is at Tübingen, and contains part of the history of the patriarchs and the period of the Sāsānides. Both are valuable for the restoration of the text. M. Alexander Abcarius, of Beyrout, wrote to the Professor that Emîr Abbâs Kanîj of Mount Lebanon possessed the second volume of Tabarî, beginning with the year A.H. 70, or thereabout, and ending, so far as he could remember, with the year 340. As he had borrowed it many years ago for the Rev. Eli Smith, he thought he could borrow it again, and offered to get it copied. M. Abcarius having been disappointed in his hope of borrowing the MS., Dr. M. Hartmann, of the Imperial German Consulate at Beyrout, succeeded in examining and describing it for Prof. de

Goeje. It contains the third volume of the Arabic translation of the Persian Tabarî by Khidhr ibn Khidhr, who finished his work in the beginning of A.D. 1533. The second volume of the same translation, and perhaps of the same copy, is in the University Library at Leyden.

THE preparation of the text is now apportioned as follows:—1st Series: Introduction, History of the Patriarchs, Prophets, and Early Kings—Dr. J. Barth; Period of the Sāsānides—Prof. Th. Nöldeke; Life of Mohammed—Prof. O. Loth; Reign of the four "righteous" Khalifas—Prof. E. Prym. 2nd Series: History of the Omayyads, A.H. 40-65—Prof. H. Thorbecke; ditto, A.H. 65-99—M. I. Guidi; ditto, A.H. 100-130—Dr. D. H. Müller. 3rd Series: History of the Abbāsides, A.H. 131-159—Dr. Max Grunert; ditto, A.H. 159-218—M. Stanislas Guyard; ditto, A.H. 218-302—Prof. M. J. de Goeje. The work is to be printed at Beyrout. It has been determined to prefix to each volume a detailed table of the contents in a modern language, and to conclude the whole by accurate indexes and a glossary of notable words and expressions, together with an introduction, containing a biography of the author and a description of the MSS. The preparation of the text of the first parts of each series is now so far advanced that the editor hopes to be able to commence printing in the beginning of 1878. Dr. D. H. Müller was entrusted with the difficult task, which he has just completed, of collating the manuscripts of Constantinople, so far as these parts are concerned.

MESSRS. MACMILLAN & Co. have in the press, and will shortly publish, a posthumous work by the late Bishop of Meath (Dr. Butcher), on the Calendar. The book is partly historical, but deals mainly with the theory and construction of our present Church Calendar. In considering the measurement of time in general, and the determination of certain fixed points of time, the author has occasion to discuss at some length the problem of finding Easter, a festival so important both in the civil and ecclesiastical year.

THE Syndics of the University Press, Cambridge, have invited Mr. J. Bass Mullinger to continue his History of the University. It is proposed that the next volume shall include the period 1533-1700. With the Reformation, Cambridge history gains greatly in interest and importance from its close connexion with the theological and religious contests of the time, while in the seventeenth century it comes into intimate relation to the philosophic and scientific movement throughout Europe.

A NUMEROUSLY attended meeting has been held at Inverness, under the presidency of the Provost, to consider the desirability of adopting the Free Public Libraries Act for that town, when a large majority voted in favour of the object for which the meeting had been summoned.

MR. J. WHITAKER has in the press, to be ready in a few weeks, a third issue of his 'Reference Catalogue of Current Literature.' The volume, when bound up, is expected to form about 3,000 pages, but the price will be merely nominal.

DR. RICHARD MORRIS is preparing, for Messrs. Macmillan & Co.'s series of Primers,

an 'English Exercise Book,' to accompany and illustrate his well-known 'Primer of English Grammar.' The book will appear early in the autumn.

M. LÉOUZON-LE-DUC has published an account of the French MSS. in the Imperial Library at St. Petersburg, which were acquired after the fall of the Bastille and the sack of the Abbey of Saint-Germain-des-Prés in 1789, by a Russian agent, named Dubrowski, and by him sold to the Emperor Alexander I. in 1807. The Russians think very highly of this collection, and were so fearful of its falling into the hands of the French on their invasion of Russia in 1812, that it was packed up in boxes ready to be sent off to the extreme end of the Government of Olonetz, should anything disastrous occur at St. Petersburg. Among the documents a great many relate to the prisoners from time to time shut up in the Bastille. The letters and complaints of some of these are touching and often curious. Thus M. D'Aligne, imprisoned for having been wanting in respect to the Marquise de Pompadour, complains of the intolerable régime to which he is subject; while an Abbé asks for a variety of indulgences, foremost among which is snuff. He likewise enumerates the following articles as essentially necessary to his comfort: a pair of slippers, four Indian handkerchiefs, four pairs of linen stockings, six collars, muslin for two pairs of ruffles, a muff, an "Almanach Royal," and a packet of tooth-picks.

THE Annual Report of the Imperial Library at St. Petersburg has been published, showing an expenditure for the year 1876 of about 13,550*l.* Of this sum, about 2,700*l.* have been laid out on the purchase of books. During the past year the number of works added to the Library has been 19,854, forming 25,415 volumes. The number of readers has been 159,508, who have consulted as many as 337,536 volumes. The increase of books, however, has latterly become so great as to demand an extension of the Library.

M. ERNEST SABATIER, the author of the 'Chansons Hébraïco-Provençales des Juifs Comtadins,' has just published, at Nîmes, a tragedy in five acts, entitled 'La Tragédie de la Reine Esther,' representing the history of Esther and Haman, composed by a Jew in Provençal spoken in the Comtat. This piece was performed, as late as the last century, by the Jews at Carpentras on the day of *Purim*, or the feast of Esther. We possess a similar composition in the Judaico-German dialect, equally adapted for theatrical performance. The Provençal tragedy is faithfully reprinted from the unique copy, overlooked by all bibliographers, to be found in the Municipal Library of Carpentras. M. Sabatier explains in his notes some idiomatical expressions, and has prefaced his publication by a short history of the Jews of Carpentras. He has thus contributed to bibliography, philology, and history.

AMONG the deaths announced this week are those of Mr. J. C. Marshman, a well-known writer on Indian matter; and Mr. R. Dale Owen, author of 'Footfalls on the Boundaries of Another World.'

DR. J. BARCLAY is preparing Selected Extracts from the Talmud, chiefly illustrating the teaching of the Bible. He will prefix an

Introduction describing the general character and contents of the Talmud. Mr. Murray is the publisher.

WITH reference to the Moore Memorial Window in the church of Bromham, Chippenham, of which Mr. MacCarthy speaks in his letter of last week, Messrs. Adams & Francis request us to state that the only subscriptions received by them were the two referred to by Mr. MacCarthy. During all the time that has since elapsed, no application has been received by Messrs. Adams & Francis either from the treasurer of the proposed fund or the subscribers. Messrs. Adams & Francis will be happy either to return the subscriptions or hand them over to the treasurer.

SCIENCE

The Ancient Life History of the Earth. By H. Alleyne Nicholson. (Blackwood & Sons.)

THE Professor of Natural History in the University of St. Andrews has, by his previous works on zoology and palæontology, so fully established his claim to be an exact thinker and a close reasoner, that scarcely any recommendation of ours can add to the interest with which all students in natural history will receive the present volume. It is, as its second title expresses it, a comprehensive outline of the principles and leading facts of palæontological science.

Although the anatomical characters and structure of the extinct forms of life in the earth receive but a passing notice in this volume—these questions having been fully entertained in the author's 'Manual of Palæontology'—they are not ignored. But dealing with historical palæontology, and tracing its relations with geology, the fossil animals are regarded principally as so many landmarks in the ancient records of the world, and the structural character of the fossil forms, and their relationship with living animals, are dealt with, so far as it appears to be necessary to establish the relations between one set of organizations and another, existing in widely separated periods of time.

We should have felt much satisfaction in criticizing the first section of this work, which is devoted to the laws of geological action, with the care which it deserves, if such an analysis could have been confined within convenient limits. The general character of this division may, however, be understood from the following quotation:—

"The few thousand years of which we have historical evidence sink into absolute insignificance beside the unnumbered aeons which unroll themselves one by one as we penetrate the dim recesses of the past, and decipher with feeble vision the ponderous volume in which the records of the earth are written. Vainly does the strained intellect seek to overtake an ever-receding commencement, and toil to gain some adequate grasp of an apparently endless succession. A beginning there must have been, though we can never hope to fix its point. Even speculation droops her wings in the attenuated atmosphere of a past so remote, and the light of imagination is quenched in the darkness of a history so ancient. In time as in space the confines of the universe must ever remain concealed from us, and of the end we know no more than of the beginning."

From an examination of the scope of palæontology, the author passes on to an examina-

tion of the fossiliferous rocks and their chronological succession, examining the breaks in the geological record, the conclusions to be drawn from fossil forms, and the biological relations. This forms the first division of this interesting volume; the second, and by far the largest, division embracing historical palæontology. We cannot conceive it possible to treat within the same amount of space this vast subject more comprehensively than Prof. Nicholson has done.

The last chapter, dealing with the succession of life upon the globe, is a thoughtful summary of the questions which are now agitating the scientific mind, and it necessarily glances at the origin of species and the doctrine of evolution. The author draws his book to a conclusion in these words:—

"How this process of evolution has been effected, to what extent it has taken place, under what conditions and laws it has been carried out, and how far it may be regarded as merely auxiliary and supplemental to some deeper law of change and progress, are questions to which, in spite of the brilliant generalizations of Darwin, no satisfactory answer can be given."

Numerous woodcut illustrations, very delicately executed, a copious glossary, and an admirable index, add much to the value of this volume.

Lectures on Mining. Delivered at the School of Mines, Paris. By J. Callon. Translated by C. Le Neve Foster, D.Sc., and W. Galloway. Vol. I. (London, Dulau & Co.; Paris, Dunod.)

It is a curious fact that, though the United Kingdom has been, for a long period of time, the most important mining country in the world, it has published a smaller number of books, on the practice of mining, than any other. The translators of this volume may, therefore, very justly excuse themselves for producing a translation of Callon's lectures by pleading "the dearth of treatises on mining in the English language." M. J. Callon, from long experience as a mining engineer and lecturer on mining, possessed all the knowledge required to produce a good practical treatise on the subject. M. Dupont, who pronounced his funeral oration, said, and said truly, "He was a thorough master of the art of mining." The work, of which the first volume is now published, is to extend to three volumes (two of them only having been completed before the death of the author on the 8th of June, 1875); for the third volume sufficient materials have been prepared to enable M. Boutan—formerly one of M. Callon's pupils—to complete it. As Inspector General of Mines, Callon ever showed that method and order were the guiding principles of his life, and this is evident in the construction of the volume before us. Commencing with a classification of mineral deposits in beds, veins, and masses, and examining all the peculiar phenomena which, under varying circumstances, they present, he proceeds to give striking examples of beds and veins occurring in different countries, and found in dissimilar geological formations. The "prospectus" or search for minerals, is then largely treated of, boring especially being very fully explained, and all the tools used described. The author then advances to a consideration of the preliminary operations for a mine, and advances through every stage until he comes to the laying-out, opening-up, the subterranean works. The descriptions given by M. Callon of the various systems under which these operations are carried on are generally very satisfactory. We say generally, because nearly all the experience gained by the author has been in the mines and collieries of France. These are worked, very often, upon principles which do not exist in the mining operations of this country; consequently, many things which are familiar to the English miners are

imperfectly treated of. This, however, is very fully compensated for by the atlas of forty well-executed lithographic plates which accompanies this volume. The translators have done their work very conscientiously and well. They are both of them Inspectors of Mines, and are, consequently, quite familiar with the requirements of the English miner. Knowing this, we cannot but express a regret that they have not increased the value of their work by adding notes in those places where the peculiarities of French mining are scarcely applicable to the conditions of our English mines. In conclusion, however, we strongly recommend this translation to the attention of the British miner, whether working upon coal-beds or metaliferous veins.

Lessons in Electricity at the Royal Institution. 1875-6. By John Tyndall, D.C.L. (Longmans.)

THIS is a very attractive little book, especially distinguished by the selection of experiments—many of them very novel and interesting—which can be performed with cheap and home-made apparatus. A popular history of discoveries in frictional electricity runs through it, serving as a text on which the experiments are the commentary.

Astronomie sans Mathématiques. Par Antonin Roche. (Paris, Delagrave.)

THIS is a work of little over one hundred pages, which presents the main elementary facts of astronomy in a clear and instructive manner, suitable for educational purposes. Such a book does not call for any detailed notice, but it may be pointed out to the author that a somewhat careful revision is still needed, as several errors have escaped his notice whilst writing, apparently, *currente calamo*. We presume that for all time Frenchmen will write in a way similar to M. Roche, at p. 98-99, concerning the discovery of Neptune, and allow no share of the honours to Adams, although his investigation would have as surely led to the planet's discovery without Le Verrier's as Le Verrier's without his. But Adams was not then "jeune professeur de Cambridge"; and a similar inattention to historical details occurs in the previous page (97), where Herschel is said to have been at Doncaster, instead of Bath, when he discovered Uranus. In the table of planetary elements, in p. 99, are several errors which should be corrected. The earth's revolution is set down as 365 days, 5 hours; the rotation of the moon at 29 days, 12 hours (nearly its synodical revolution), and the revolution is given as the same; those of Jupiter and Saturn are given as ten hours, although minutes are added to that of Mars, but, by a printer's error, called 87 instead of 37. At p. 120 occurs a curious instance of, to say the least, looseness of expression:—"En 1866, un étoile apparut subitement dans la Couronne boréale; de la troisième grandeur, elle passa rapidement à la sixième et cessa d'être visible au bout de quelques jours. Vers la fin de juin, elle reprit son éclat primitif." Now, any ordinary reader would certainly suppose that this "éclat primitif" was the third magnitude, as the author tells us the star suddenly appeared of that brightness, and does not mention that it was a catalogued star of the ninth magnitude before its sudden increase to great brilliancy, as first noticed by Mr. Birmingham, at Tuam, on May 12th, 1866. It sunk below the eighth magnitude before the end of May, and early in September had a second temporary increase of brightness, but of small amount, and not sufficient to render it visible to the naked eye. We merely mention these as a few of the matters requiring alteration in the next edition of a useful little book.

The Landscape Gardener: a Practical Guide to the Laying-out, Planting, and Arrangement of Villa Gardens, Town Gardens, Town Squares, and Open Spaces, from a Quarter of an Acre to Four Acres. For the Use of Practical Gardeners, Amateurs, Architects, and Builders. By Joseph Newton. Illustrated. (Hardwicke & Bogue.)

It is impossible to say much in praise of this book. It may be of some use in laying out villa gardens

of small size, or town squares of a very formal stamp, and that is all. It is not a landscape gardener at all, and there is not a spark of originality about it. In the first place, we learn from the preface what the title-page does not tell us, that "the credit of the designs belongs to Dr. Siebeck," and it is abundantly clear that these plans are adapted rather for continental than for English tastes. They are very monotonous, moreover. Curved walks wind round grass plots of nearly the same shape and size, and clumps of shrubs of nearly the same character are dotted about here and there. Then there are isolated trees, of which the names are carefully given, and of which many are quite unsuitable for an ordinary English climate. Occasionally, at intervals, there is some grotesque little flower-bed, "all up and down, carved like an apple tart," as Petruccio says of Katherine's sleeve. In one or two of the larger plans there is a sort of kitchen garden,—not a good honest English kitchen garden, but patches of cabbages hiding themselves away among the smart shrubs as if they were ashamed of themselves. Lastly, among all these plans, "from a quarter of an acre to four acres" (we have not an idea which the four-acre plans can be), there is not a single piece of lawn free for either croquet or lawn-tennis. Need we add anything more to show how thoroughly unpractical a book this is?

L'Olivier: Histoire, Botanique, Régions, Culture, Produits, Usages, Commerce, Industrie, &c. Ouvrage orné de 120 Vignettes. Par A. Couance. (Paris, Rothschild.)

THIS is one of those beautiful monographs which the French do so perfectly. There is not a word on the title-page which is not borne out by the contents. There is the history of the olive, with all its associations, from the Bible to Byron (the quotations from whom, by the way, have a droll look when translated into French prose). There is the culture of the tree; the gathering of the fruit; the making of the oil. There are illustrative woodcuts, some of them of much spirit, and maps showing the range of country where the olive flourishes. Europe has one single variety, which grows along the Mediterranean shores and the coast of Portugal. In Asia there are sixteen varieties, which are found, sometimes one and sometimes another, in a somewhat narrow belt, which begins at Asia Minor and ends at Malacca and in Cochin China. In Africa the European olive is again found, from Morocco to Egypt, and eight other species are met with at the Cape of Good Hope. New Zealand and New Holland have each an olive peculiar to itself; and in America the *Olea Americana* is found in Florida alone. But it is, of course, the European olive (as it is called) which is the olive of all history, sacred and profane. It was the European olive which burst forth at Minerva's bidding, and which was the sacred growth of Athens. It was the same olive which gave name to the hallowed mount that overlooks Jerusalem, and of which a few gnarled old trunks still survive to tell the tale of the garden of Gethsemane. No tree has such legends as the olive, and none other has the glory which attaches to the symbol at once of plenty and of peace.

Les Papillons: Organisation, Chasse, Classification.—Iconographie et Histoire Naturelle des Papillons d'Europe. Par A. Depuisset. Avec 50 Planches en Couleur et 260 Vignettes. (Paris, J. Rothschild.)

A HANDSOME quarto, forming the Lepidoptera portion of the 'Musée Entomologique Illustré,' issued by the same publisher. It is evidently intended for the numerous class of beginners in the study of entomology, rather than for more advanced students, and is one of the most attractive books of the kind we have yet seen. More than half the volume is taken up by a general view of the Lepidoptera order—structure, metamorphosis, classification, modes of collecting and preservation of specimens, and so forth—serving as an introduction to the special part, which is an illustrated catalogue of the genera and species of butterflies and moths

of Europe. Neither text nor illustrations are mere plagiarisms *en gros* of other older works, as is often the case with books of this kind; the introductory part, in particular, is quite a novel feature in a Faunistic text-book, and well calculated to enlarge the ideas of the young beginner, by showing the relationships of the fragmentary portion of nature to which his practical study is limited, with the productions of the whole world in the same class of objects. Recognizable woodcuts of the chief exotic forms stud the pages of the introductory portion. The fifty coloured plates of European species, which illustrate the second part of the volume, necessarily give only a portion of the species; but the butterflies and larger moths, especially those found in Western Europe, are nearly complete, and of the remaining groups (Noctuidæ, Geometridæ, Tineidæ, &c.) a sufficient number is selected to enable the young collector to name all the kinds he is at first likely to meet with. The caterpillar, chrysalis, and food-plant of most of the species are figured, and the portraits are above the average of similar works in fidelity to their originals, although the drawing and colouring would scarcely prove quite satisfactory to the more advanced students. No more suitable volume than this could be selected as a present to an English schoolboy entomologist.

Enumeratio Insectorum Norvegiæ. Auctore H. Siebek. Fasciculus II. *Coleoptera*. Fasciculus III. *Lepidoptera*. (Christiania, Brogger.)

A MERE catalogue of Norwegian insects of the orders named, without pretence to originality of treatment with regard to classification or attempt to handle questions of Faunistic analysis or geographical distribution. The only utility of the work (which might have been compressed into one-fourth its present compass) lies in the ample information given regarding the habits of each species. There are no descriptions of genera or species. Misprints and orthographical errors are glaringly numerous; we append a few as a sample: "*Merobia*" (*Necrobia*), "*Chlonius*" (*Chlænus*), "*Odonthophagus*" (*Onthophagus*), "*Archesia*" (*Orchesia*), "*Acalyphus*" (*Acalyptus*), "*Mesoma*" (*Mesosa*).

ANTHROPOLOGICAL NOTES.

IN the Appendix to the Smithsonian Report for last year, Mr. Henry Gillman communicates details of further discoveries in the great mound at Rouge River, Michigan. In one half of the humeri found, the fosse at the lower end communicate, forming a natural perforation. The proportion of cases in which this perforation occurs is about half as large again as that in mounds in other parts of the country, indicating that this particular simian characteristic prevailed largely among the mound-builders of Michigan. Mr. Gillman thinks he can trace a gradual elimination of this characteristic among the more modern bones. He had exhumed, also, several crania in which a circular aperture had been made after death at the vertex of the skull.

Dr. C. C. Abbott contributes to the same useful volume an excellent memoir on the stone age in New Jersey.

A Society called the Davenport Academy of Natural Science was established in Iowa in 1867, and, after ten years of existence, has published a modest but very creditable volume of *Proceedings*. Among the more important contributions in the department of anthropology are 'A Study of Skulls and Long Bones from Mounds near Albany, Ill.,' by Dr. R. J. Farquharson, and several reports of excavations in mounds in that State and in Iowa.

The first portion of a work on Finno-Ougrian antiquities, by Mr. J. R. Aspelin, has been published at Helsingfors, with the aid of a State subvention. It contains 400 engravings of objects of the stone and bronze ages.

M. Paul Broca has issued separately the paper read by him before the Buda-Pesth Congress on the subjects of the (so-called) cranial amulets of

the neolithic period in France and America, and of the practice of trepanning, which have of late attracted so much attention at the Paris Anthropological Society. M. Broca's conclusions are that, in the neolithic period, the surgical operation of opening the cranium of infants as a means of treating certain internal maladies was practised, and that those who survived this trepanning were considered as having certain mystical powers, and, after death, portions of their cranial walls were cut out to serve as amulets.

M. Broca has also published a Report to the Academy of Medicine on the functional difference between the two cerebral hemispheres.

By a recent decree of the Minister of Agriculture and Commerce, an exposition of Anthropological Sciences is to form part of the International Exposition of 1878. M. de Quatrefages is president of the Commission for this purpose; Dr. P. Broca and M. Henri Martin, vice-presidents; M. G. de Mortillet, general secretary, and M. Girard de Rialle and Dr. Paul Topinard, secretaries. English anthropologists have been invited to co-operate, and it is to be hoped that they will heartily do so.

Mr. James O. Woodruff, of Indianapolis, has planned a scientific expedition around the world, starting October, 1877, and returning October, 1879. It has the approval of the Smithsonian Institution and of the authorities of the State of Indiana; and the vessel will be navigated by officers of the United States Navy. The department of anthropology is entrusted to Dr. W. J. Herdman, Demonstrator of Anatomy in the University of Michigan.

CAVE-EXPLORATION IN BORNEO.

IT is becoming every day more desirable that, without slackening our labours in the older fields of exploration, some vigorous effort should be made to break ground in those less accessible regions which either human tradition or zoological analogy point to as likely to yield valuable evidence on this subject, and which are still wholly unexplored,—such, for instance, as Equatorial Africa, the plateau of Central Asia, and the islands of Sumatra and Borneo.

In the opinion of the late Sir C. Lyell, Western Equatorial Africa offered the most promising field for research, having for its object the discovery of missing links between man and the brutes,—always provided that ossiferous deposits of a similar character to those met with in the caves of Europe are proved to exist in that region. But in Africa there are, and must long continue to be, numerous and weighty obstacles in the way of initiating this kind of exploration; and the same remark applies to Central Asia and to Sumatra. There remains the island of Borneo; and in that part of it known as the Sarawak Territory the objections which bar advance in the other localities I have mentioned do not exist. We have in Sarawak an extensive limestone district honeycombed with caves and fissures, and many circumstances, to which I will presently advert, combine to render it advisable that operations should be commenced in this locality.

Endeavours have already been made, in fact, to carry out a tentative exploration in the Borneo caves, with a view to ascertaining, as a preliminary step, whether they contain the usual ossiferous deposits. Something in this way was attempted by Mr. Coulson, a mining engineer, but without result. Subsequently, in 1869, the writer proceeded to Sarawak for the purpose of making general collections in natural history, and at the same time entered into an agreement with H.H. the Rajah to devote some time to cave-exploring,—the Sarawak Government guaranteeing a certain amount of pecuniary assistance in furtherance of the work. I carried on operations at intervals during the next two years, making partial excavations in a number of caves, and also watching for remains at the Chinese gold-washings; but, owing chiefly to the desultory character of my work necessitated by having to devote so much time to

collecting and to prospecting for minerals, my labours were very unsatisfactory. Eventually, constant exposure in the old jungles brought on ill-health, and I found myself compelled to seek a more settled kind of employment, and entered the service of the Sarawak Government. It was not until 1876 that I again found myself in a position to resume the exploration, and I quitted the Sarawak service for the purpose of doing so.—Mr. John Evans having very generously guaranteed a sum sufficient for the work. Unfortunately, the first few days' exposure brought on a return of chronic fever and ague of such severity as to entirely incapacitate me from all outdoor occupation, and the work again fell through. And so the matter now rests.

My purpose in making this communication is not to enter into a detailed account of the features presented by the caves of Sarawak, or to remark on such remains as were met with in the course of my own superficial explorations, but to introduce a few brief statements in connexion with the subject of cave-research in Borneo, which may enable those who are interested to arrive at an opinion as to the advisability of promoting a renewal of the investigation. These statements are the following:—

1. The part of Borneo called the Sarawak Territory presents us with a considerable tract of limestone rock pierced with innumerable caverns and fissures, many of which are of easy access, and the majority within a day's journey of the principal town. There is a settled government, willing to afford assistance, within certain limits, to scientific research; and life in the cave-district is as safe as it would be in England.

2. The general phenomena of the cave-deposits in Sarawak are identical with those observed in other countries, the caves of which almost invariably yield ossiferous deposits of one kind or another, although, be it noted, sometimes only after protracted exploration.

3. The deposits in the caves in Sarawak have actually yielded fossil organic remains (Man, Rhinoceros, Porcupine, Pig, Deer, &c.), but only as yet of recent species (*cf.* Busk, *Proc. Zool. Soc.*, 1869), and these from the more superficial parts of the contents of the caverns.

4. No excavation has yet been carried out in deposits sealed by a considerable crust of stalagmite, *i.e.*, exceeding more than a few inches in thickness.

5. The discovery of facts tending to prove or disprove the origin of man by descent from a brute stock being the main object of the work, it is reasonable to expect that the tracing out of the sequence of forms which has resulted in the species of *Simia*, *Hylobates*, and *Nasalis* now living in Borneo would throw many useful side-lights on this subject; and if there are any ossiferous cave-deposits in Borneo, it may be taken as certain that they contain remains of the progenitors of the present Quadrumanous Fauna of the island. It seems barely possible that the caves of Borneo alone should be barren of these accumulations of organic remains. Granted the possibility, however, it will be something to have proved its existence, and to have inquired into the causes of such an anomalous condition of things. In this connexion it is curious that there is a tradition, universal among the tribes of the north-west coast of the island, of the former existence of large tigers, distinct from and larger than the common *Felis macrotis* of the country, which are invariably described as having dwelt in caves. Among the Singhi-Dyaks a portion of a large tiger's skull is preserved, but I was unable to learn whence they obtained it. It "came in a dream," and was so begrimed with soot that I could not observe whether the bone had the appearance of being fossil or recent.

6. The finding by the writer of a stone implement (Neolithic) in a bed of river gravel, in the cave district, of a type similar to those brought from North Australia, affords tangible ground for suspecting that a thorough exploration would bring forth results commensurate with the labour

and expense incurred, although the primary objects of the search might be missed.

I will add nothing to the above propositions beyond saying that the investigation, so far as it has been conducted by myself, was wholly inadequate to prove or disprove the existence of ossiferous deposits in the caves of Borneo. I trust to be able to do better work in this field at a future day, but at present this is impossible; and in the mean time, in the event of anybody volunteering for the work, I can only say that such local knowledge as my residence in Sarawak has enabled me to acquire will be very much at his service.

A. H. EVERETT.

SOCIETIES.

GEOLOGICAL.—June 20.—Prof. P. M. Duncan, President, in the chair.—Messrs. G. A. Gibson, H. P. Gurney, J. Higson, and F. Stevenson were elected Fellows.—The following papers were read: 'On a hitherto unnoticed Circumstance affecting the piling up of Volcanic Cones,' by Mr. R. Mallet; 'On the Steppes of Southern Russia,' by Mr. T. Belt; 'On the Glacial Period,' by Mr. J. F. Campbell; 'On the Action of Coast-Ice on an Oscillating Area,' by Prof. J. Milne; 'On Points of Similarity between Zeolitic and Siliceous Incrustations of Recent Formation by Thermal Springs and those observed in Amygdaloid and other altered Volcanic Rocks,' by Prof. A. Daubrée; 'On the Cretaceous Dentalidae,' by Mr. J. S. Gardner; 'On a Number of new Sections around the Estuary of the Dee which exhibit Phenomena having an important Bearing on the Origin of Boulder-clay and the Sequence of Glacial Events,' by Mr. D. Mackintosh; 'Discovery of Silurian Beds in Teesdale,' by Messrs. W. Gunn and C. T. Clough; 'On the Superficial Geology of British Columbia,' by Mr. G. M. Dawson; 'The Exploration of the Ossiferous Deposit at Windy Knoll, Castleton, Derbyshire,' by Mr. R. Pennington and Prof. W. B. Dawkins; 'Description of the Fossil Organic Remains from Bendigo,' by M. C. A. Zacharie; 'Notes on some Recent Discoveries of Copper Ore in Nova Scotia,' by Mr. E. Gilpin; 'Glacial Drift in the North-Eastern Carpathians,' by Mr. R. L. Jack; 'On Terminal Curvature in the South-Western Counties,' by Mr. W. A. E. Ussher; 'On the Chronological Classification of the Granitic Rocks of Ireland,' by Mr. G. H. Kinahan; and 'On the Cambrian Rocks of South-East Ireland,' by Mr. G. H. Kinahan.

ARCHÆOLOGICAL INSTITUTE.—July 6.—Lord Talbot de Malahide, President, in the chair.—Mr. J. H. Parker gave an account of the most recent excavations in Rome, and also related what had been done in reference to the Roman Exploration Fund. He spoke of the discovery of three remarkable sarcophagi, made of tufa, which were found at a great depth. One of the skeletons in them had a gilt crown of decidedly Etruscan character. This, with some other interesting particulars, was the subject of a discussion, in which Lord Talbot and Mr. O. Morgan took part.—Prof. B. Lewis read a paper on Scandinavian antiquities, illustrating his remarks by an extensive series of drawings and engravings. Roman influence was proved to be powerful in Norway by the remains found in various places, though very few Roman coins have been met with. Byzantine, Anglo-Saxon, and Anglo-Norman monuments yet exist, however, to demonstrate the variety in foreign prepossessions. Mr. G. T. Clark entered into the question of how the Romanesque style came to form part in the Scandinavian buildings, declaring that it could not have been *via* Normandy or England.—Mr. C. C. Keyser read a memoir on certain mural paintings recently brought to light in the church of Kempey, in Gloucestershire, a secluded village seven miles from Ledbury. It was considered that these examples were of perfect Norman work, and unusually elaborate and fine. Messrs. S. Smith, J. G. Waller, and O. Morgan spoke warmly in praise of Mr. Keyser's labours in the investiga-

tion of these paintings, whilst Mr. Micklethwaite exhibited drawings of them.—Earl Amberst drew the attention of the meeting to a Roman ring, highly characteristic of second-century work, which had been found in Sicily on the property granted to Lord Nelson as Duke of Brontë. Mr. Fortnum expressed his opinion that it belonged to the earlier years of the third century.—A specimen of Norwich plate, in the shape of a silver chalice and paten, inscribed and dated 1568, bearing a Norwich assay mark, exhibited by Prof. Church, led to remarks by Mr. S. Smith on the subject; Mr. Cripps also stated some of the peculiarities he had found in a recent investigation of Norfolk chalices. These are generally seen with the name of the town and the date engraved, the weight also in some instances being added.—Mr. O. Morgan produced an embroidered book containing the Creed and Ten Commandments worked in silk on both sides, curious, as showing a difference of text in the Seventh Commandment, which is expressed as "Thou shalt not break wedlock," and proving to have been made between 1539 and 1611. This book is the property of Mr. Moggeridge, and is asserted to have belonged to Anne of Denmark, queen of James the First.—The same gentleman exhibited a fourteenth-century encaustic tile, with the arms of Henry, Duke of Lancaster; a drawing of a tessellated pavement, recently discovered at Caerleon, and an heraldic manuscript of the family of Sir William Morgan of Tredegar.—Mrs. Mead lent for inspection a watch worn by a person of quality in the latter part of the seventeenth century. This timepiece was constructed at the transition period between the pendulum acting on gravity and the pendulum spring dependent on elasticity. It was made by Nat. Chamberlayne, who was admitted a member of the Clockmakers' Company of London in 1683, and is an instance of expensiveness of construction.—A sword, presumed to have belonged to Sir Francis Drake, having his name, a coat of arms, and numerous devices illustrative of his services on the blade, came from Mr. A. Lewis.—Fragments of ancient Indian pottery, stone arrow-heads, and a "bark peeler" from mounds in Florida and Southern Utah, belonging to Miss Eden, were shown by Mr. R. H. S. Smith.—A collection of coins was placed before the assemblage by Prof. B. Lewis, and drawings and photographs of Roman excavations by Mr. J. H. Parker.

ENTOMOLOGICAL.—July 4.—Prof. Westwood, President, in the chair.—Mr. J. W. Douglas exhibited a living specimen of *Cerambyx Heros* and a young larva of the same insect, bred from a log of wood imported from Bosnia.—The President exhibited some cases built of small semi-transparent quartz-like particles. They were constructed by the larva of a trichopterous insect (*Phryganea*) inhabiting Southern Europe, and had been described in 1840 by Swainson as a shell of the genus *Thelidomus*. The President also exhibited a plant-bug (*Capsidae*) found on the leaf of an orchid, which had become blistered all over from the attack of the insect.—Mr. J. Weir exhibited a female specimen of the Cicada of this country, which had been taken in his presence in the New Forest. The captor (Mr. Auld) stated that he had been attracted to the insect by hearing it stridulate.—Mr. Douglas suggested that the male had been concealed near, and had produced the stridulating sound.—Mr. S. Stevens exhibited two living specimens of *Tilius unifasciatus*, taken on a fence near Norwood.—Mr. J. P. M. Weale, who had just returned from South Africa, exhibited a fine collection of insects from that country, and read a paper detailing the results of his observations and experiments on the rearing of *Papilio Merope* and other insects.—The President brought under the notice of the Society the recent accounts of the appearance of the Colorado beetle in Canada and near Cologne.

MEETINGS FOR THE ENSUING WEEK.

Wed. Horticultural, 11.—Fruit and Floral Committee. 1.—Scientific Committee. 2.—Election of Fellows.
Thurs. Zoological, 5.—'Frogs and Toads,' Prof. Mivart (Davis Lecture).

Science Gossip.

THE *Quarterly Journal of Science*, for July, has a remarkable paper, 'On the Probable Origin and Age of the Sun,' by Dr. James Croll, of the Geological Survey of Scotland.

THE 'Carte Astronomique de l'Univers,' edited by M. Ferdinand de Boyères, at Paris, and of which we have just received a copy, consists of a large conspectus of the solar system, diagrams and engravings representing the solar spots, a portion of the lunar surface, views of the large planets, &c., together with some letter-press giving a few of the principal facts known concerning the sun, planets, comets, meteors, and stars—all contained on one sheet of thick paper about four feet in length and three feet in breadth. It will, probably be found useful in the class-rooms of schools, and may also be of service to those lecturers who have occasion to condense their treatment of astronomy into small compass.

SERGIUS KERN, of St. Petersburg, writes to the *Chemical News* from the Obouchoff steel works, that, in June, he discovered a new metal in the platinum group, which appears to occupy a place between molybdenum and ruthenium. The discoverer proposed to give this new metal the name of 'Davyum,' after Sir Humphry Davy. This chemist is closely studying its physical and chemical properties.

THE Société des Sciences Naturelles de Suisse will have their annual meeting this year at Bex, in the canton of Vaud. This reunion will continue from the 19th to the 27th of August, and be under the presidency of M. Louis Dufour, of Lausanne.

PROF. H. FRITZ has determined, by long continued observations, that the maximum precipitation of hail is between 40° and 60° lat. It decreases as we pass from the West of Europe towards the East.

On Friday last, the Chinese Ambassadors, Kuo-Ta-jen and Lien-Ta-jen, paid a lengthened visit to the Museum of Practical Geology. They examined with considerable interest the mining models and mine plans which are to be found in that institution.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The EIGHTH, EIGHTH EXHIBITION WILL CLOSE ON SATURDAY, JULY 22.—5, Pall Mall East.—From Nine till Seven.—Admission, 1s.; Catalogue, 6d. ALFRED D. FRIPP, Sec.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-THIRD ANNUAL EXHIBITION WILL SHORTLY CLOSE.—From Nine till Dusk.—Admission, 1s.; Catalogue, 6d.—Gallery, 53, Pall Mall. H. F. PHILLIPS, Sec.

BLACK AND WHITE EXHIBITION. Dudley Gallery, Egyptian Hall, Piccadilly, consisting of DRAWINGS, ETCHINGS, and ENGRAVINGS. Open from Ten till Six.—Admission, 1s.; Catalogue, 6d. ROBERT F. McNAIR, Secretary.

LA ROSÉE du MATIN.—This admired Picture, by Jules Lefebvre, is included in GOUPIL & COMPANY'S EXHIBITION OF MODERN CONTINENTAL PICTURES.—Fine Art Galleries, 25, Bedford Street, Covent Garden.

GOUPIL & CO.'S EXHIBITION OF HIGH-CLASS CONTINENTAL PICTURES, including important Works by Meissonier, Gérôme, Fortuny, Diaz, De Nittis, Sorbi, Fromentin, Villegas, Troyon, Israëls, Lefebvre, Maris, Meuwé, Daubigny, &c., NOW on VIEW at their Fine Art Galleries, 25, Bedford Street, Covent Garden.—Open daily from Ten to Six o'clock. Admission, 1s.

DORE'S GREAT WORKS, 'THE BRAZEN SERPENT,' 'CHRIST LEAVING THE PRÆTORIUM,' and 'CHRIST ENTERING JERUSALEM,' (the latter just completed, each 31 by 22 feet, with 'Dream of Fante's Wife,' 'Christina Martyr,' 'Night of the Crucifixion,' 'House of Calaph,' &c., at the DORE GALLERY, 25, New Bond Street. Daily, Ten to Six.—1s.

Floral Poetry and the Language of Flowers. Illustrated in Colours. (M. Ward & Co.)—This is a prettily printed volume, containing well-chosen selections in verse by famous poets, descriptive of flowers and their associations, including productions of Messrs. Allingham, E. Arnold, Dana, O. W. Holmes, and Longfellow, and, by deceased writers, Ben Jonson, Beaumont and Fletcher, Browne, Chaucer, Coleridge, Daniel, Gay, Herrick, and Moore. The illustrations consist of chromolithographs of flowers, neatly painted, and well printed.

The Architect's Guide. By F. Rogers. (Lock-

wood & Co.)—This is a technical handbook, containing materials and tables reprinted from 'The Architect's Guide' and 'The Architect's Text-Book,' with new mottoes where required, the whole corrected to serve present needs. It contains a large amount of matter of an extremely practical character, and of importance to builders and architects, on brickwork and other modes of building, carpentry, iron, stone, foundations, measurements, valuations, roofs, timber, warming and ventilation. The tables are especially useful and numerous.

The Way of the Cross. Drawn by N. H. J. Westlake. (Burns & Oates.)—Mr. Westlake has reproduced in small his capital designs illustrating the "Stations" of prayer used in Roman Catholic devotion, and painted in the Church of St. Francis of Assisi, Notting Hill. The style of these works refers generally to the less archaic and peculiar manner of the school of A. Dürer. The resemblance is, however, by no means close. The engravings before us are drawn with rare delicacy and beautiful care, while the designs exhibit true subordination to monumental principles of art, with a certain degree of conventionalism which is ably applied. It is rarely that we see so much good work in so small a compass, so fine a series of devotional subjects. Prayers appropriate to each "Station" accompany the designs. We can recommend the examples to the artist as well as to the "pilgrim."

La Troisième Invasion. Deuxième Partie. La Siège de Paris; La Guerre en Province. Texte par M. E. Véron. Eaux-fortes par M. A. Lançon. (Paris, Librairie de L'Art).—It was reserved for the French to make their "Invasion" a literary and artistic *sujet de luxe*, and for the publishers of *L'Art* to issue the volumes magnificent in printing, paper, and sentiment. As some widows find a melancholy relief in conversing about crape and trimmings, so France in desolation may turn to M. Véron for a terrible but not too shocking narrative, and find it a true and moving story, well and clearly told, and full of details, yet not tiresomely faithful; patriotic, but not dolorous; moral, but not oppressively so; critical, but not sour in manner. Here it is related in moderate language how it was the positions commanding outlying forts of Paris were not seized by the defenders, and the lamentations about *le formalisme bureaucratique*, which produced some of the most sorrowful episodes of the siege of a city containing a much greater number of brave armed men than the attacking force itself, are sincere rather than savage. The letter-press is good from its own standpoint, and the illustrations, which are of the kind commonly found in our illustrated newspapers, but slighter, and not so firm as they are, suit the purposes of a drawing-room table book. In design the etchings of M. Lançon in no degree surpass the works of our illustrating artists. Of course the etchings display many telling and picturesque incidents. The maps are useful to the reader. The book is much too big, there is preposterous waste of paper throughout, and the type employed is absurdly large.

WHAT can have induced Messrs. Sampson Low & Co. to publish *New Zealand, Graphic and Descriptive*, on such large paper that he must use a lectern who reads it? Here are large chromo-lithographs with margins all round four inches wide, and pages of big type, nearly two feet high, forming a preposterously inconvenient and unusable volume. The result of such a proceeding is to swell the cost of the book, and perhaps make the subscribers think that they get a good deal for their money. In England, at least, no sane publisher would on his own responsibility issue such a big book. The Government of New Zealand, having subscribed for fifty copies, has got much superfluous paper. The letter-press is by Mr. C. D. Barrard, who has a good deal to tell, and generally tells it well, though it must be owned that it is difficult to disentangle some of his long sentences. With many curious facts of unquestionable truth there are a few travellers' stories which must be taken with reserve, e.g., that a ship laden with soap was wrecked on the coast, and the natives contented themselves with

eating part of the crew, although they ate the whole of the cargo, with effects which may be imagined. The letter-press, upon the whole, may suit those interested in New Zealand. The chromolithographs are creditable, except so far as appears in an excess of crude greens, oranges, and yellows.

The Arctic World: its Plants, Animals, and Natural Phenomena. Illustrated. (Nelson & Sons).—This well printed and richly illustrated volume seems to owe its existence to 'Le Tour du Monde,' and, however that may be, it comprises a most excellent popular account of the great North Land and Arctic Seas, their snows, their ice, vegetation, Fauna, Iceland, Eskimo land, Lapland, and the land of the Samoyedes. There is, too, a sketch of the history of arctic research and discovery, from the trials of Thorne and Hore to those of the Polar, we were going to say the days of the Alert and Discovery, but it is evident that the book was compiled during the absence of those ships, and that the fascinating "water sky to the northward" was still visible.

ILLUSTRATED CHILDREN'S BOOKS.

Histoire d'un Perroquet. Texte par P. J. Stahl; Dessins et Gravures par E. Pirodon. (Paris, Hetzel et Cie).—*Pretty Polly*; or, the *History of a Cockatoo*: the Story by Miss E. Mores; Pictures by E. Pirodon. (Goubaud & Son).—These little books have illustrations printed from the same blocks. The former is written in easy French, suited to young English readers, conceived in a rather emotional fashion; the designs are better than those of 'Old Bob,' by the same artist, but they possess no remarkable merit. Although there is a certain vivacity of design, their style is rough, flat, and thin. The text of 'Pretty Polly' is more elaborate than that of the French book, the subject being worked out with more details, so that it reads better than the paraphrase, or original, which ever the other may be.

Cerf-Agile: Histoire d'un Petit Sauvage. Texte par P. J. Stahl; Dessins par Frölich.—*Les Travaux d'Alsa.* Texte par P. J. Stahl; Dessins par T. Schuler. (Paris, Hetzel et Cie).—Two little books for infants, written in easy French of a spirited and lively nature. The illustrations of 'Cerf-Agile' are viciously designed, but would have been more agreeable if the drawing were less clumsy and the draughtsmanship richer and more careful. 'Les Travaux d'Alsa,' on the other hand, is decorated with designs of somewhat better quality, but marred by defects similar to those of the companion book.—*Jocriasse et sa Sœur.* Texte par P. J. Stahl; Vignettes par G. Fatto. (Hetzel). The text of this lively tale may be described in the same terms as the two works named above. The illustrations, in a quaint, old-fashioned manner, are much more carefully drawn, better studied, with pretty bits here and there, and with a tendency to caricature which is not unwelcome.—*Les Histoires de mon Parrain.* Par P. J. Stahl; Dessins par Frölich. (Hetzel). This book suits older children than the above. It is a fully worked out novel, with many good points, but may be rather overlaboured. The illustrations have received more of M. Frölich's care than has been given to the others; their pretty points are better attended to. Some are capital, but they are still weak and sketchy, far inferior to good German and English books of the class.—*Le Petit Roi.* Par S. Blandy; Illustrations par E. Bayard. (Hetzel). The scene of this legend is Russian, but the characters are French. It is full of incidents such as interest boys; were it not for a tendency to wordiness, it would be acceptable. It has been carefully executed. The illustrations, though lacking the neatness and finish which occur in English works of equal pretensions, have abundance of spirit and movement, and, so far, they could hardly be better than they are.—*Le Livre d'un Père.* Par V. De Laprade; Illustrations par E. Froment. (Hetzel). This is a book rather about children than designed for children. M. Laprade's verses are graceful and instinct with pretty, rather laboured sentiment,

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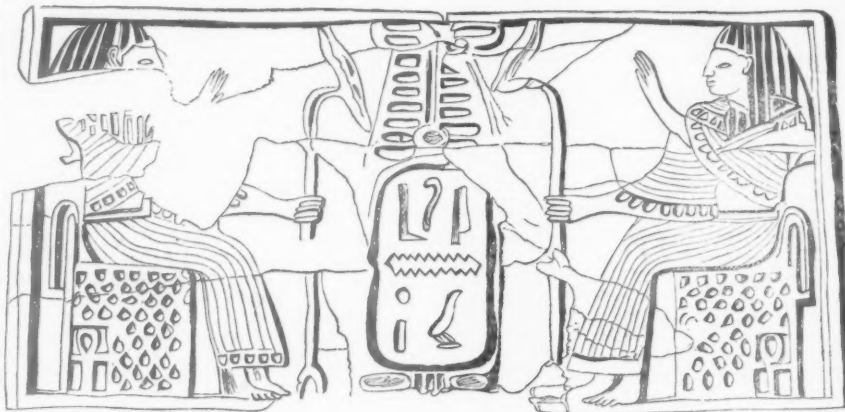
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BELOW we give a sketch of the valuable ivory panel stolen from the Department of Antiquities at the Museum. In the centre is an Egyptian cartouche, surmounted by a disk and two ostrich feathers, and in the cartouche are seven hieroglyphs, representing the word *Auben* or *Auben Ka*, supposed name of a monarch. On each side



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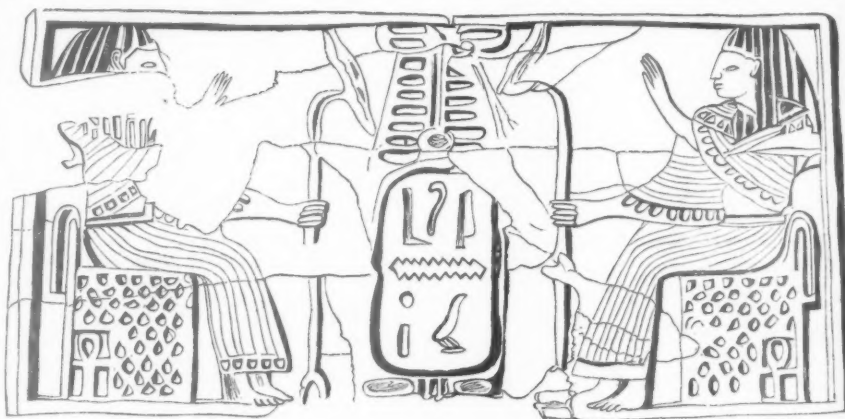
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private circulation, his essay on 'The Etched Work of Rembrandt,' which we noticed a few weeks since. It is generally admitted that in essentials, the able author has established his views, whatever may be the case with regard to some details. The publication of his views marks an epoch in Rembrandt criticism, especially as regards the analysis of the art of the painter and his *entourage*.

MR. E. W. COOKE, R.A., is engaged on a Second Series of 'Leaves from My Sketch-Book,' a selection of sketches, chiefly in Egypt and the East.

DR. WILLSHIRE'S 'Catalogue of Playing Cards in the British Museum,' with numerous illustrations, prepared in the Print Room for the Trustees, has been published, and may be had at the Museum. It is a most valuable addition to our knowledge of the subject, marked by insight, care, and learning.

THE inhabitants of Wokingham have decided to hold a Fine-Arts Exhibition in the Town Hall. The Exhibition, which will be opened by John Walter, Esq., M.P., is to consist of oil paintings, engravings and etchings, both ancient and modern, bronzes, china, ivory carvings, &c. The contributions are restricted to the neighbourhood.

THE Shah has presented to the South Kensington Museum an assortment of modern Persian textiles.

WE are very glad to hear from Mr. E. Griset that our Correspondent who killed him last week was quite mistaken. Mr. Griset has not been even ailing, and it is curious how the report that was very widely spread some eight or nine days ago got about.

MUSIC

PHILHARMONIC SOCIETY.

THE sixty-fifth season of the above association was terminated last Monday night in St. James's Hall, with the tenth concert, under the direction of Mr. Cosins. During the series the only novelty was the Symphony, No. 2, in c major, Op. 96, by the Dutch composer, Heer E. Silas, a work more remarkable for clever workmanship than for the creative faculty. Mozart's Concerto in c, for harp and flute, with orchestra; Herr Brahms's Symphony in c minor; Mr. J. F. Barnett's symphonic poem, 'The Lay of the Last Minstrel'; Herr Greig's Pianoforte Concerto in a minor, Op. 16; Mr. A. Sullivan's overture, 'In Memoriam,' new to the subscribers, had all been introduced elsewhere. There was another novel piece, the third part of Schumann's 'Faust,' the massacre of which was unpardonable. In the scheme of the 9th there was the 'Elegiac' Overture, in c minor, of Herr Joachim, produced at Cambridge and repeated at the Crystal Palace, and there it might have been shelved advantageously, for it is not a work which will perpetuate the fame as a composer of the splendid violinist: it was but coldly received. The performance by M. Joseph Wieniawski of Beethoven's Pianoforte Concerto in c minor quite confirmed the highly favourable impressions of his style created at the Musical Union and New Philharmonic Concert. The Polish pianist was much applauded and recalled. The Symphony was No. 3 in c minor (Scotch), by Mendelssohn. Mdlle. Marguerite Pommerel was the solo violinist, *vice* Herr Wilhelmj indisposed. The young lady played cleverly the Ballade et Polonaise de Concert, Op. 38, by the veteran violinist, M. H. Vieuxtemps. The vocal gleanings, by Lotti, Haydn, and Mr. A. Sullivan, were sung by Miss C. Penna and Mr. Santley. The customary concluding overture was Weber's 'Jubilee,' as it embodies our National Anthem, adopted by Saxony as the patriotic air. The retrospect of the ten concerts is not favourable to the reputation of the ancient Society, which formerly stood so high at home and abroad. While there has been a marked lack of enterprise in the production of novelties, the execution of the standard works has been generally far inferior to that of the

olden time; and although due allowance must be made for the difficulty of engaging a really first-class orchestra, owing to the absorption of ability in the two Italian Opera-house bands, there was ample room to turn to better account such talent as was secured. It would be easy to avoid huddling the players together, by giving them more elbow-room, in fact, for the travel of sound; and the absurd position assumed by the conductor, perched upon a high pulpit, an obstruction and an eye-sore, should be abolished. It is hard, with all the supposed advance of art in this country, that London cannot boast of an orchestral association able fairly to compete with such bands as are to be found in Paris, Brussels, Leipzig, Cologne, Vienna, Berlin, &c., not to mention smaller towns of note. At the Sunday orchestral concerts during the season in Paris at least four sets of players can be heard who are far superior to the executants of the Philharmonic Society.

M. PLANTÉ.

M. FRANCIS PLANTÉ, who ought to have visited this country long before, gave a *Matinée* at the Embassy (Albert Gate House), on the 5th inst., in aid of the French Charities, Leicester Place (Orphanage, Schools, Out-door Relief, and Crèche), under the patronage of the Princess Louise, Marchioness of Lorne, and La Marquise d'Harcourt. The pianist has been offered engagements repeatedly at the Musical Union, but, being independent, his delight is to get up benefit concerts for charities, and he travels any distance for this purpose, as he proved by coming to London expressly to perform to help his distressed countrymen here, and returning to Paris after the concert. It is only a few days since he assisted at a Concert de Bienfaisance at the Foreign Office in Paris, under the patronage of Madame la Maréchale de MacMahon and the Empress of Brazil. The programme was much the same in London as in Paris, for he had the co-operation of the accomplished violinist, M. Sauzay, on both occasions. Charitable concerts are ordinarily exempt from criticism; but the marked abilities of M. Planté and of M. Sauzay require no reticence, as in the very first piece executed by the two French artists, the Adagio and Rondo of Weber (written, by the way, for the clarinet and pianoforte) their skill, taste, and expression were indicated strongly. In the well-known Polonaise by Chopin, for pianoforte and violoncello, M. Planté was allied with M. Lasserre, and in a so-called Quintet by Hummel, the pianist had as colleagues M. Sauzay, Heer Holländer (viola), M. Lasserre, and Mr. White; but against the introduction of the first *allegro con spirito* from the Septet in d minor, Op. 74, without the wind instruments, a protest must be entered—Hummel's score should be respected. Besides the composers named, M. Planté illustrated inspirations by Boccherini, Mendelssohn, and Dr. Liszt. These specimens, although proving the refinement and delicacy of style possessed by M. Planté, as well as his sympathetic touch and perfect mechanism, scarcely sufficed to develop the extent of his powers as heard at the Conservatoire Concerts in Paris in concertos with full orchestra. However, as the ice has been broken, it is to be hoped M. Planté will return next season to exemplify the French school of pianoforte playing, of which we have already had notable examples in the performances of MM. Mortier de Fontaine, Ritter, Delaborde, Duvernoy, Saint-Saëns, Diemer, Madame Montigny-Rémaury, &c. M. Julien Sauzay is an expert violinist, a worthy descendant of the celebrated Bailot, of whose method he preserves the traditions. M. Diaz de Soria, who is distinguished as one of the most expressive of singers at *concerts de salon*, took his share of the afternoon's charitable object by singing with grace and feeling some of his own romances. The attendance of a very full and fashionable audience proved that the charities will benefit by the kindly zeal of the artists, who must admit that they have no cause to complain of their reception here.

CONCERTS.

MDLLE. NITA GAETANO has not been heard much this season at concerts, but at her *Matinée*, on the 6th inst., at 49, Prince's Gate, by kind permission of Mr. F. R. Leyland, it was evident that her absence has not been caused by any deficiency of her vocal powers; she sang one of Virginia Gabriel's (Mrs. March) most characteristic compositions, called 'Rommani'; a song by Lady Lindsay, 'Compensation'; a Lied by Herr R. Franz; an Italian air by Signori Tosti; and some Spanish songs. The lady also displayed her dramatic style in one of M. Gounod's passionate love-duets from 'Roméo et Juliette,' having an expressive ally in Mr. Drummond, the tenor; the latter introduced M. Capoul's 'Méha.' M. Diaz de Soria afforded some knowledge of the melodious inspiration of M. Massenet, in an *arioso* from his opera, 'Le Roi de Lahore.' The other artists who aided Mdlle. Gaetano were Miss Freeman and Mdlle. Pommerel, the lady violinist. Recitations from M. Berton's comedy, 'Les Jurons de Cadillac,' were given by Mdlle. Demain and M. Des Roseaux. The conductors were Sir J. Benedict, Signori Tosti and Visetti.

Two French lady violinists had *Matinées* on the 7th inst., namely, Mdlle. Therese Castellani, at 43, York Terrace (Mrs. W. De La Rue), with the aid of Madame Rouband de Courmand and Signor Tito Mattei (pianists), M. Albert (violoncello), and the vocalists, Mesdames Marie Roze, Friedländer, Gaetano, Redeker, the sisters Badia, Signori Bettini, Rotoli, M. Valdec, Mr. Maybrick, &c., with Signori Romili, Badia, Messrs. Cowen, Ganz, and Parker, and Sir J. Benedict, conductors. Mdlle. Gabrielle Vaillant, at Willis's Rooms, was assisted by her teacher, M. Sinton, Mr. Hann (viola), Mr. Buels (violoncello), Mr. S. Kemp (piano), and the vocalists, the Misses Julia Wigan, Adela Vernon, and Cummings, pupils of Madame Sinton-Dolby, and Mr. Leigh Faulkner, tenor. Mdlle. Vaillant took the violin part in Beethoven's String Quartet in b flat, No. 6, and also executed a Solo de Concert, by M. Sinton, and a Cavatina by Herr Raff. This young artiste has a fine tone and brilliant executive skill.

At the State Concert in Buckingham Palace, on the 6th inst., under the direction of Mr. Cosins, the band and chorus numbered 160 executants. The solo instrumentalists were Mr. John Thomas (harp), Mr. Svendsen (flute); the singers were Madame Etelka Gerster and Madame Trebelli, from Her Majesty's Theatre, Mdlle. Thalberg and Señor Gayarre, from the Royal Italian Opera; the English artists were Mr. Lloyd and Mr. Santley.

Amongst the miscellaneous concerts have been those of Mrs. Welby-Wallace, at Willis's Rooms, on the 11th inst., with the co-operation of Mesdames Marie Roze, Friedländer, Redeker, Sanderini, Maneri, and Fairman, Signori Urio, Campobello, Caravoglia, and Vergara, M. Albert (violoncello), Mr. Pittman (harmonium), Signor Tito Mattei (piano), and Signori Li Calsi, Romili, Mr. Cowen, Herr Lehmayr (accompanists); of Mr. Wilbye Cooper, at the Langham Hall, on the 7th; of Mr. C. Lascelles, on the 6th, in Exeter Hall, aided by Madame Anna Bishop, Madame Liebhart, Miss J. Pratt, Messrs. J. Child, G. Calken, jun., and Farquharson, Madame Voarino (pianist), Herr Rydl (violinist), &c.; of the third classical chamber concert, at the Alexandra Palace, on the 7th, under the direction of Mr. Weist Hill, with Miss H. Beebe and Mr. Lewis Thomas (vocalists), at which Paganini's 'Moto Perpetuo' was played by twelve violinists; and of Mr. Ganz (the pianist), on the 5th, at 126, Harley Street, who was assisted by Mdlle. Pommerel (violinist), M. Nathan (violoncello); the singers were Mesdames G. Warwick, Sterling, Purdy, Liebhart, Friedländer, Redeker, Messrs. Barton McGuckin, T. Cobham, C. Florentine, and Signor Foli, with Mr. Parker, accompanist.

MUSICAL TEMPERAMENT.

It is very disagreeable to me to trouble you with personal explanations, but as Mr. William

Chappell, in your impression of July 7 (p. 26), has made several statements respecting my views on musical temperament which are entirely opposed to all I have thought, written, or published on the subject, I feel obliged to ask for liberty to contradict them.

My first paper, 'On a Perfect Musical Scale,' in the *Proceedings* of the Royal Society for January 21, 1864, was entirely in favour of just intonation as represented by the numbers 2, 3, 5, and endeavoured to extend it to all scales. I have consistently advocated the same principle ever since. In my paper 'On the Temperament of Musical Instruments with Fixed Tones,' *Proc. R. S.*, June 16, 1864, I examined fifty-nine systems of uniform temperament, and the general mathematical characters of all systems of unequal temperament, both kinds proceeding on the principle that the third Fifth up from any note, reduced by two octaves, should act as its major Third. In an elaborate table, I showed that, assuming perfect intervals as a standard, the mesotonic or mean-tone system, or old organ-tuning when carried out for twenty-seven notes to the octave, was the best of these, and the hemitonic or equal temperament (the only uniform system which is complete with twelve notes to the octave) is one of the worst. I even (p. 34) suggested a keyboard for the mean-tone temperament, so little did I favour equal temperament. In my 'Illustrations of Just and Tempered Intonation,' *Proc. of Musical Association*, June 7, 1875, vol. i., pp. 159-164, I very distinctly say, "the discoveries of Helmholtz have sounded the knell of equal temperament, which must henceforth be recognized as a theoretical mistake and a practical makeshift." My paper 'On Musical Duodenies,' *Proc. R. S.*, November 19, 1874, had previously given the theory of temperament afresh, including those in which the eighth Fifth down from any note, raised by five octaves, was made its major Third, and suggested the "theory of constructing instruments with fixed tones in just or practically just intonation"; and in the Appendix to my translation of Helmholtz in 1875, I rearranged all these papers, gave the theories of just and tempered intonation, and, in the Preface, spoke most strongly against equal temperament. My lecture, 'On the Basis of Music,' published in the *Educational Times* for last April, gives a more popular expression to the same opinion.

After this, to find it written that "it is impossible to consider" my "proposals for tempering the musical scale as at all happy," is simply bewildering, especially when those proposals are made to mean proposals for an equal temperament, and an equal temperament such as no one ever heard of. I have made no proposals at all, except for what I term "practically just intonation," as the best substitute on instruments with fixed tones, involving only forty-eight notes to the octave, for the impracticable just intonation involving one hundred and seventeen notes to the octave; and as the intonation proposed has only five Fifths as bad as all the Fifths, the best intervals within the octave) on the equal temperament, it is certainly very far removed indeed from any approximation to equal tuning with twelve notes to the octave.

But the theory of modern music goes on the supposition that equal temperament is strictly carried out,—that, for example, the Second and Sixth of the major scale form a consonant Fifth, and the Second and Fourth make a consonant minor Third, instead of the horrible dissonances which they generate in just intonation,—and that c sharp is identical with d flat. Hence in my paper on Pitch, where I have to determine the Sixth from the First, and the First from the Sixth, on account of the c and A standards, I was obliged to take this theory into consideration, and calculate accordingly; and I had to point out the difference of determining c from A according as the just, mean-tone, or equal tuning was used, the mean-tone c as derived from A being about two vibrations, and the equal c five vibrations, flatter than the just c as thus derived. I should certainly have omitted

to notice a most important part of my subject if I had ignored the equal temperament, but at the same time I was able, through the kindness of Mr. Hipkins, who himself introduced it generally into Messrs. Broadwood's establishment between 1844 and 1846, to show how very recent was its intentional use in England. I say "intentional use," for very few tuners indeed succeed in approximating to it even decently. Moreover, since musicians have a notion of the interval of an equal semitone as derived from the present practice of tuning pianofortes, harmoniums, and organs, I made use of that notion, on the principles advocated by the late Prof. De Morgan and Mr. Bosanquet, to measure small intervals by the tenths, hundredths, and thousandths of an equal semitone. That was a mere matter of reckoning, intended to replace the usual vague application of such terms as "quarter tones, half-quarter tones," and so on. This was my only connexion with equal temperament in my late paper on Musical Pitch.

Mr. Chappell says, "Mr. Ellis selected 24 to 25 for the model semitone in a recent communication." I wish Mr. Chappell had given the reference. I cannot recollect having ever said or thought anything of the kind. I know of no "model semitone." In just intonation the ratio 24 to 25 is that of the c to the c sharp in passing from the scale of c major to the first ascending form of the scale of A minor. I could never have said anything which implied more. But when Mr. Chappell goes on to say, "Mr. Ellis supposes 'equal temperament' to mean a collection of those twelve semitones into one octave," he makes against me a charge which would, if sustainable, be fatal to my reputation as a scientific man, namely, that I have somewhere made an assertion equivalent to saying that the twelfth power of $\frac{25}{24}$ is 2, whereas, as any one can discover, it is less than 1.6321. The equal semitone is always stated to be nearly 1.0594, or, as I put it in my paper 'On the Sensitiveness of the Ear to Pitch and Change of Pitch in Music,' which will appear in the forthcoming part of the *Transactions* of the Musical Association, pp. 1-29, very nearly $\frac{128}{127}$ which is true within limits that the ear cannot perceive. It is clear, therefore, that Mr. Chappell, in making such a serious imputation, must have been very imperfectly acquainted with what I had written. He goes on to say, "It was fortunate that no wag was present at the meeting of the Society of Arts who was sufficiently malicious to call upon the lecturer for a musical illustration of this new model octave," meaning, of course, an impossible octave of twelve intervals of 24 to 25. Had Mr. Chappell been present he would have known that I felt it so important for my audience to understand the three methods of tuning—just, mean-tone, and equal—that I took with me three English concertinas, tuned in these three ways by Mr. Saunders, of Lachenal's factory, the best concertina-tuner with whom I was acquainted, and actually played the major scale of c and its three fundamental major chords upon them. But of course the "equal temperament" I used was that intended by all musicians, and not that mistake attributed to me by Mr. Chappell.

Mr. Chappell says, "Mr. Ellis would have an A with 444 vibrations." My statement was that if we used c 528, then the equally tempered A would be a 444. I did not propose that as a pitch. I merely pointed out that to make A 440 would be to use a justly intoned A to c 528.

Mr. Chappell says, "Mr. Ellis should at least have known that," viz., that "no two semitones are equal," because when in Edinburgh he attended the lectures of the late Prof. Donaldson upon the elementary science of music." The forty-four lectures I attended were given from November 7, 1856, to April 8, 1857, and I may safely say that I never have attended a worse course of lectures on any subject. As Helmholtz did not publish the first edition of his work till 1862, Prof. Donaldson was of course profoundly ignorant of "the elementary science of music"; but he had some fine instruments. In his lecture-room I

was first able to experiment on tolerably perfect chords by means of his set of organ pipes giving the first sixteen harmonics of c, excepting the seventh, eleventh, and thirteenth; and on his splendid monochord, forty feet in length, I was able to produce the first sixteen harmonics for myself. But he had necessarily no knowledge of partial tones, nor of the difference between them and harmonics. He told me that he could not fit the eleventh and thirteenth harmonic into music anyhow; he never proceeded above the sixteenth harmonic, and hence did not get into the small intervals—16-17, 17-18, 18-19, and 19-20—which Mr. Chappell calls semitones, and with which I am now perfectly familiar, thanks to Appun's tonometer; and, finally, Prof. Donaldson several times told me personally that he considered the equal temperament the only one that could be used, and spoke particularly against the old organ tuning. Beyond lecture experiments with the organ pipes mentioned, he seemed never to think of just intonation. But as for two years he ran upon perpetual motion, as, because the sides of a right-angled triangle may be as 3, 4, 5, which are the numbers of harmonics forming a major chord in the second inversion, he imagined that the two facts must be intimately connected, and that this connexion determined the positions of the stars in the sky,—I write from personal recollections of what he told me himself—his scientific attainments are easily estimated.

Mr. Chappell says, "Conscious of his own powers to divide vibrations, upon paper, Mr. Ellis has, perhaps, overlooked that they are not divisible in practice." My divisions referred to the arbitrary unit of a second of time. Three vibrations in ten seconds are called three-tenths of a vibration in one second. It is an ordinary method of statement with which I had thought all the world was acquainted that could deal with figures at all. But in any given portion of time, the air, when musically excited, will have generally completed a certain number of vibrations, and have begun another vibration, left incomplete at the end of that time. This fraction (or still more usually incommensurable fragment) of a vibration over is estimated by the ratio of the time its performance occupies to the time of completing a whole vibration. I must really apologize for explaining anything so elementary. The example given by Mr. Chappell is not to the point. It arises from a wholly mistaken notion of the matter in hand. But I am only setting right Mr. Chappell's misapprehensions of what I myself meant, not criticizing his own musical theories, with which, as they generally imply that Helmholtz was altogether wrong, it will be readily understood, without my entering into reasons, that I wholly disagree.

ALEXANDER J. ELLIS.

Musical Gossip.

SIR ROBERT G. STEWART, the Musical Professor of Trinity College, Dublin, who has effected so much for art-progress, calls our attention to his regulations for obtaining the degrees of Bachelor and Doctor of Music in the University of Dublin, which regulations have been in force since 1861, and have been used as the basis for the new organization as to the education of the musical graduates in Oxford and Cambridge. Sir R. Stewart adds, that the fresh rules at the two English Universities are but a few months old, and that copies of his regulations were supplied to Prof. Macfarren, Mus. Doc. Cambridge, and to Sir F. Gore Ouseley, at their request, the latter having acknowledged in print his approval of the Dublin system, which was the first step taken by Sir R. Stewart when appointed to the Chair of Music in Dublin, and, despite much local opposition, has been adopted at Oxford and Cambridge. In giving the Professor the benefit of his communication, we must emphatically deny that the *Athenæum* has ignored Ireland's claim to have contributed to the advancement of music.

The concert of the 5,000 children of the London School Board, who were massed in the Handel

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orchestra on the 7th inst., was one of those gratifying sights which are seen from time to time at the Sydenham Palace. Mr. John Evans was the director, and Mr. J. G. Boardman the organist. Prizes were distributed to the scholars, and addresses were delivered by Lord Sandon, the Bishop of Gloucester, Sir Charles Reed, the Rev. Dr. Manning, Mr. Hughes, Mr. F. Peek, &c.

THE annual concert of the Tonic Sol-Fa Choral Association will take place this afternoon (Saturday), in the Crystal Palace.

MADAME NILSSON will present the prizes to the pupils of the Royal Academy of Music next Saturday afternoon.

THE retirement of M. E. Deldevez from the post of conductor to the National Grand Opera-house in Paris and to the Conservatoire Concerts, from ill-health, has been expected for some time past, and he has sent in his resignation. His successor is M. Charles Lamoureux, the founder of the Paris Sacred Harmonic Society, who instituted the remarkable performances of Handel's oratorios at the Cirque d'Hiver. M. Lamoureux will commence his duties with the direction of the revival of Meyerbeer's 'Africaine.' He resigned the conductorship of the Opéra Comique only a short time since.

GLINKA's opera, 'The Life for the Czar,' will be mounted not only at the Italian Opera-house next winter, but also at the Lyrique, in French. This work of the Russian composer has been promised here, but the pledge was never fulfilled. Herr Rubinstein will be in Paris early in the autumn to superintend the production of his 'Néron' at the Théâtre Italien.

M. GOUNOD's 'Cinq Mars' will be produced in Italian next winter at the Scala in Milan.

THE Musical Exhibition, which it was proposed to hold in 1878 in Bologna, is postponed until 1879, in order not to clash with the Paris International Exhibition.

PROF. ELLA is preparing a new edition of his 'Musical Sketches at Home and Abroad,' and is also writing a Musical Guide to London, Paris, and Vienna.

HERR FLOTOW is completing an opera, called 'Les Musiciens,' the libretto by MM. R. Genée and Zell.

THE third part enacted by Madame Gerster will be Elvira in Bellini's 'Puritani,' which opera will be revived at Her Majesty's Theatre next Tuesday, the cast including Signor Fancelli, Signor Rota, and Herr Rokitsky. Owing to hoarseness, Madame Nilsson was unable to sing in the 'Trovatore' last Monday; her substitute was Madame Marie Roze. 'Don Giovanni' was given on Wednesday afternoon, and will be repeated next Monday evening.

DRAMA

THE WEEK.

GAITEY.—'Une Bonne pour Tout Faire,' Comédie, en Un Acte.

Miss Glyn's Readings.—'Antony and Cleopatra.'

FOR the last week of her engagement at the Gaiety Madame Chaumont has revived 'Une Bonne pour Tout Faire,' a one-act vaudeville, first produced seventeen years ago at the Théâtre Déjazet. No special interest or importance attaches to this performance of a familiar and commonplace farce. The choice, however, of pieces seems to indicate an intention on the part of Madame Chaumont to carry into effect a scheme of appearing in the characters of Mdlle. Déjazet she is known to have entertained. There is, indeed, nothing in the part of the heroine of 'Une Bonne pour Tout Faire' especially suited to the talent of Mdlle. Déjazet, who left it to other hands when at the house named after her the piece was first given. One or two songs, however, of the

kind in which Mdlle. Déjazet obtained no small measure of her popularity are introduced in it, and in these the adoption by Madame Chaumont of the method of her famous predecessor is apparent. If any living actress can reawaken memories of a woman who might almost have been worshipped as the muse of vaudeville, it is Madame Chaumont. The same almost magical style of delivering couplets is or was possessed by both artists, and in musical phrasing the later artist is probably the more admirable. Whether Madame Chaumont can assume such rôles as Richelieu, Létorières, M. Garat, or Gentil Bernard, remains to be seen. As *Toto*, in 'Toto chez Tata,' she evinces a talent kindred to that of her predecessor; but ability to display the aspects of masculine adolescence in realistic comedy does not necessarily imply a power to do the same in higher walks of the drama. It is fair, however, to assume that such characters are within the reach of Madame Chaumont. It may be doubted whether she will ever reach the supreme grace and distinction imparted by Mdlle. Déjazet to such parts as the Douairière de Brionne on the occasions, rare in late years, when she appeared in them. Like many other artists who reached an advanced age, Mdlle. Déjazet preferred the triumph obtained in presenting youth to that within easier reach of wearing in public the years she really possessed. Something like a spur to the memory of Death seems to the mind of an actor of advanced years to be suggested by the assumption of a senile part. It is youth, accordingly, who is accustomed generally to *grimer*, to use the technical word the French employ to characterize the performance of old men. Mdlle. Déjazet had, however, a power in which no living actress approaches her, in playing the dowager of the ancient régime. It may, indeed, be doubted whether any successor can convey the same impression of cynicism and distinction which we associate with the manners of the Régence. Distinction was the chief attribute of Mdlle. Déjazet. It is scarcely that of Madame Chaumont, whose many points are made by a species of *bourgeois* frankness, which, without being ever coarse, is at least characteristically outspoken. Her empire over her audience is indeed due in part to the sympathy she arouses by painting our human nature with such absolute sincerity. She is "so very human." Between her art and that of Mdlle. Déjazet there is accordingly, in one respect at least, the whole hemisphere of difference. Still the talents are kindred, and cultivation may, in the case of the living artist, effect much. If Madame Chaumont cannot rival Mdlle. Déjazet, there is no living actress that can. To dismiss, however, conjectures which may be classed as premature, and to come to the performance that has been given, Madame Chaumont obtained, in 'Une Bonne pour Tout Faire,' a complete success. In this piece she plays in turns two different types of *bonne*, who apply for a position in the household of a certain young lawyer. As a maiden troubled with an excessive and scrupulous modesty, which leads her to construe into an offence against her virtue every word of courtesy and every invitation to do the work for which she is engaged, then as a Languedocienne, who, on the strength of an engagement as *bonne*, gives herself the airs of a mistress, and aspires to direct her mas-

ter's counsels, and govern his life, she sickens the youth of a class of experiment on which he was bent, and prepares him to receive with thankfulness a marriage with herself, which when first proposed to him had been rejected in sufficiently cavalier fashion. The latter assumption was especially satisfactory.

A series of Shakspearean readings by Miss Glyn, which commenced on Tuesday with 'Antony and Cleopatra,' offers a valuable opportunity to those who seek such light upon the principal plays as is afforded by oral exposition. Now that dramatic representations of Shakspeare are rare, and for the most part insignificant, a reading such as Miss Glyn supplies is of highest importance. Inheritor of a whole school of traditions dating back to the time of the Kembles, Miss Glyn embodies in her delivery points that will escape an ordinary perusal, including some which, failing such perpetuation, stand a chance of being lost. No mere transmitter of accumulated stores of erudition is, however, this artist. She brings to the present task a ripe judgment and keen perceptions, and the light she throws upon certain passages and characters amounts to a practical revelation. How exact is this statement will be seen by those who note her delivery of the more martial passages in 'Antony and Cleopatra,' or study her impersonation—it is scarcely less—of the *Clown* who brings Cleopatra the basket containing the worm. A selection for an opening reading could scarcely be wiser than that of a play so long associated both on the stage and in the lecture-hall with the fame of Miss Glyn as that of 'Antony and Cleopatra.' On Friday morning the drama given was 'Macbeth.' The order of the following readings was stated in our last week's issue.

The Dramatic Works of Molière. Rendered into English by Henri van Laun. Vol. V. and VI. (Edinburgh, Paterson.)

THE fifth and sixth volumes of M. van Laun's translation of Molière bring the work to a conclusion. To the last the translator has maintained the same careful and conscientious workmanship he has before exhibited: his version remains literal and forcible, and the prefaces and appendices show the same industry and research. 'L'Avare' was translated by Shadwell and Fielding. In his Preface, Shadwell declares that he has added more than half of the matter his play contains; and continues,—"I think I may say, without vanity, that Molière's part of it has not suffered in my hands; nor did I ever know a French comedy made use of by the worst of our poets that was not bettered by them. It is not barrenness of wit or invention that makes us borrow from the French, but *laziness*; and this was the occasion of my making use of 'L'Avare.'" These remarks elicited deservedly enough the sneers of Voltaire, Bret, Taschereau, and other biographers or editors of Molière. Such views, however, were not uncommon in England. Crowne, in a preface to his 'Destruction of Jerusalem,' acknowledging his indebtedness to Racine, says,—"All foreign coin must be melted down, and receive a new stamp, if not an addition of metal, before it will pass current in England and be judged sterling." ('Works,' vol. ii., p. 238.) To the fact that it was in prose the comparative failure of 'L'Avare' has been attributed. Molière had, however, given previously 'Le Festin de Pierre' and 'La Princesse d'Elide,' and 'Cyrano de Bergerac' had produced 'Le Pédant Joué,' all of which were in five acts and in prose, and were yet successful. Bossuet preferred the prose of Molière to his poetry—a opinion in which Fénelon concurred. By the side of 'L'Avare,' 'M. de Pourceaugnac' appears a

farce. Diderot, however, in his essay on dramatic poetry ('Œuvres,' t. iv., p. 632, ed. 1818), says:—"Si l'on croit qu'il y ait beaucoup plus d'hommes capables de faire 'Pourceaugnac' que 'Le Misanthrope' on se trompe." 'Les Amans Magnifiques,' the subject of which was given by Louis the Fourteenth, who took part in the performance at Chambord, was never played by Molière in Paris. He had, justly enough, a poor opinion of its merits. It was included in the first edition of his collected works which was published after his death. 'The Citizen who Apes the Nobleman' is an unsatisfactory rendering of 'Le Bourgeois Gentilhomme,' words for which in English no exact equivalent could be found. The 'Citizen-Aristocrat' would, perhaps, be better. M. van Laun discusses at some length the objections to various titles. The greater portion of 'Psyché' was written by Corneille, Molière supplying the skeleton only and the dialogue to one or two scenes.

The last volume is not inferior to its predecessors. It contains four comedies and the two farces, first printed in 1819, 'La Jalouse du Barbouillé' and 'Le Médecin Volant.' One or two mistakes have crept into it. Thus the word "forms," page 78, stage direction, "He forms every way," should be "he foins every way." We find, too, both "commedia dell'arte" and "del'arte." The entire work is a creditable result of patience and scholarship, and is likely to be of high service to a large number of those who, in the case of French books, do not ordinarily have recourse to a translation.

Dramatic Society.

THE appointment of Mr. Alfred Thompson to the management of the Theatre Royal, Manchester, is a step which reflects credit upon the directors, and seems to promise a kind of supervision of an important house such as we have vainly hoped to see in London. Whether the powers conceded Mr. Thompson are enough to enable him to direct the enterprise in a manner befitting what should be as much an artistic pursuit as a commercial experiment, remains to be seen. If the hopes that have been framed are realized, and if the fatal system of long runs is not allowed to cripple the effort to produce entertainments that shall attract the cultivated classes, Manchester will have set an example to London by which the capital may well profit. It will be strange if London, instead of drawing the best actors from the country, should find itself a nursery ground for the North. Such a discovery is, however, not outside possibility.

MR. GILBERT'S plays of 'Dan'l Druce' and 'Sweethearts' have been produced at the Standard Theatre, Miss Florence Terry playing in the first the part of the heroine, first taken by her sister Marion, in the second that "created" by Mrs. Bancroft. Other parts are assigned to Mr. H. Forrester and Mr. D. Fisher.

'LA CHASTE SUZANNE,' a two-act comedy of M. Paul Ferrier, has been produced at the Palais Royal. It is a piece of the latest Palais Royal brand, and is in no way connected with the Biblical legend which its title recalls.

A THREE-ACT comedy of Madame Louis Figuiet, entitled 'Les Deux Carnets,' has been given at the Théâtre Cluny, which, after trying in vain to regain the prestige it enjoyed and lost, now seeks success in a piece which is built on the pattern of the 'Procès Vauradieux' and 'Les Dominos Roses.'

On the proposition of the Ministre de l'Instruction Publique et des Beaux-Arts, the Conseil d'État has approved a new convention, by which the retiring pension of the *Sociétaires* of the Comédie Française is raised from 4,000 to 5,000 francs. The pension was fixed at 4,000 francs by the famous *decret de Moscou*. In 1823 it was elevated to the figure at which it once more stands, but it was shortly afterwards reduced to the original point.

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M. P.—Many thanks, but we cannot say it seems to us evidence of weight.

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